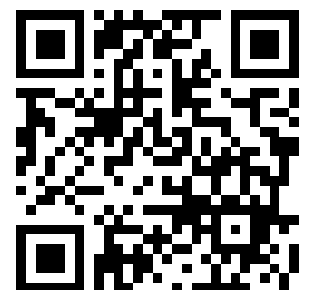


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# *Magazine of Christian art*



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# Christian Art

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# **The Economy Manufacturing Co., New Haven, Conn.**

Ask attention of all interested in elaborate decorative stone to the following list of buildings, where their concrete stone has been used within twelve months, or now under contract. In this list, the small and inconspicuous buildings have been omitted.

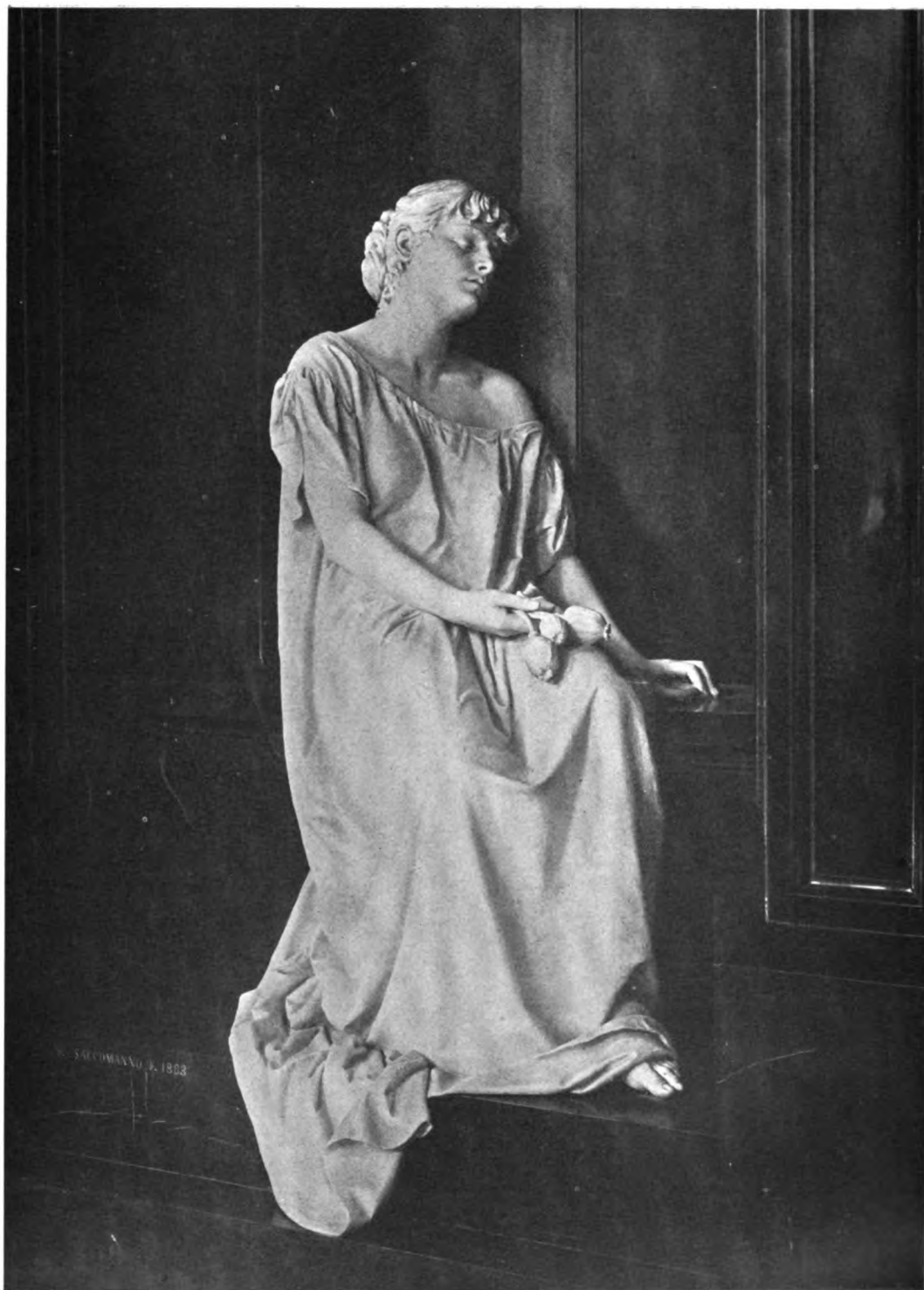
<i>DESCRIPTION OF WORK</i>	<i>ARCHITECTS</i>
CHRIST CHURCH, WEST HAVEN, CONN. This is a Gothic church, and our stone included all trim, as well as interior columns, elaborate window tracery and tracery in cloister.	CRAM, GOODHUE & FERGUSON
ST. PHILIP'S CHURCH, DURHAM, N. C. This is a small building, costing about \$25,000, but our stone was used for doors, jambs, and window tracery.	CRAM, GOODHUE & FERGUSON
TRINITY CHURCH, NEW HAVEN, CONN. This is twenty-four large columns, and caps for nave and aisles.	CHARLES C. HAIGHT & L. W. ROBINSON
CADET BARRACKS, WEST POINT, N. Y. This is an elaborate Gothic structure, including canopies and one hundred and three foliated and grotesque bosses.	CRAM, GOODHUE & FERGUSON
BRIAR CLIFF MANOR, BRIAR CLIFF, N. Y. Sills and lintels only.	GUY KING
ST. JAMES CHURCH, WOODSTOCK, VT. All stone trim, including stone window tracery.	CRAM, GOODHUE & FERGUSON
FIRST BAPTIST CHURCH, NEW BRITAIN, CONN. Includes doors, window arches and trim, but wood was used for tracery.	CHARLES B. DUNHAM
CHRIST CHURCH PARISH HOUSE, BIDDEFORD, ME. All trim in Gothic.	MCLEAN & WRIGHT
ST. STEPHEN'S CHURCH, PORT WASHINGTON, N. Y. All stone trim, but without tracery, not yet put in.	RADCLIFFE & KELLY
ST. MARY'S CHURCH, NEW YORK CITY Elaborate tracery and trim furnished in stone produced from red sandstone and cement.	T. E. BLAKE AND CARRERE & HASTINGS
ST. JOHN'S CHURCH, HARTFORD, CONN. Very elaborate details in Gothic, with all trim and interior columns, arches, and window tracery.	CRAM, GOODHUE & FERGUSON
COLLEGIATE BUILDING FOR HOLY GHOST FATHERS, CORNWELLS, PENN.	R. W. BOYLE
EPIPHANY MISSION, DORCHESTER, MASS. This building is in concrete blocks, not furnished by us, but we supply elaborate doors, windows, and delicate tracery.	F. A. BOURNE
THIRD DISTRICT SCHOOL, BRISTOL, CONN. Elaborate entrances, sills, and lintels.	FOOTE & TOWNSEND, SPERRY & SELLERS
ONTARIO COUNTY COURT HOUSE, CANANDAIGUA, N. Y. About two hundred stone balustrade, columns, and bases.	J. FOSTER WARNER
SANGER RESIDENCE, SANGERFIELD, N. Y. Very intricate ornamental balustrade and piers.	HOWELLS & STOKES
CHRIST CHURCH, BAY RIDGE, NEW YORK Elaborate Gothic trim in columns and arches and window tracery.	CRAM, GOODHUE & FERGUSON
REGULATOR HOUSE, WEST POINT, N. Y. Small building with simple detail.	CRAM, GOODHUE & FERGUSON
CHURCH OF THE IMMACULATE CONCEPTION, TUCKAHOE, N. Y. Exterior and interior trim, with window tracery.	THOMAS J. DUFF
PROVIDENCE CITY HOSPITAL, PROVIDENCE, R. I. This is the trim for a group of eight buildings, where our stone was taken in place of marble, but only after elaborate and severe tests were made, of many makes of so-called artificial stone.	MARTIN & HALL
MEMORIAL TO HON. RUSSELL SAGE, FAR ROCKAWAY, N. Y. This is a group of buildings, including an elaborate church, parish house and rectory, the tracery and trim of our stone, weighing over one thousand tons.	CRAM, GOODHUE & FERGUSON
MOUNT PLEASANT BAPTIST CHURCH, PROVIDENCE, R. I. Small amount of detail in place of terra cotta.	ARTHUR E. HILL

It should be borne in mind that there is no secret process about this material, and it can be made by anybody using the same material and with the same organization. It is respectfully submitted that the reputation of the architects, as well as the character of the structures form a conclusive argument as to its quality.









THE MONUMENT TO CARLO ERBA  
AT GENOA, BY SACCOMANNO

1893 1893



# Christian Art

Volume Four

October, 1908

Number One

## THE SCULPTURE OF THE TOMB

AN ASPECT OF MODERN ART

*By Ernest Short*

WHEN one speaks of a sculptor, nowadays, what is actually meant? Have we not in mind the maker of those ideal figures and genre groups which constitute a modern sculpture gallery? This is certainly the case with painting. A picture gallery is a collection of framed oil paintings. The term "painter" no longer brings to mind the creator of vast decorative canvases or frescoes for the cathedral, the palace, or the guild hall. So with the sister art. It is often forgotten that the statuary which is popularly regarded as the whole of modern sculpture is really of almost exotic growth. It arises, not from the needs of the masses, but from the fancies of the favoured few.

Regarded as a great whole, living through the ages, four branches of sculpture have always constituted the organic basis of the art. They are architectural, religious, commemorative statuary, and what I here call the "Sculpture of the Tomb." Marble and bronze nudes and carved representations from the life of the time have never been the "flesh garment" of the art, but the "stuff." They were popular among the dilettante art lovers of the fourth century Athens and Hellenistic Rome rather than in the Periclean age. They were esteemed in Italy after the downfall of Medicean art. They satisfied the taste

of the gay courtiers of the Louis. But they have always been the "stuff garment," — the gay trappings which sculpture could put aside at any time and yet live and move and have its being.

The over-attention lavished in these days both by the sculptor and the lover of statuary upon what must be regarded as a minor branch of the art has had momentous results. The production of works to meet an ever-present demand for religious, architectural, and commemorative statuary has continued. But popular criticism in regard to them has been largely withdrawn. They no longer arouse enthusiasm and no longer express in a marked degree the best thoughts and the deepest emotions of any large body of people. The question I seek to answer in the following pages concerns the fourth great branch — mortuary statuary or, as I have called it, the "Sculpture of the Tomb."

In the past this mortuary sculpture has always played a great part in the development of art. In Egypt it gave rise to the marvellously realistic portraiture of the Mastaba tombs. I need only recall the famous statue of the Lady Nofrit found in a half-ruined sepulchre near the pyramid of Snofru. The low-cut robe just reveals the bosom beneath the closely fitting Egyptian robe; the nostrils seem to be breathing; the eyes to be ready to move.

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THE CAMPO SANTO, GENOA

The statue of the Lady Nofrit is one of the most charming works in Egyptian sculpture. Or the wooden statue of the Sheik, now at Boulak, which Mariette found in the Necropolis at Memphis. Thousands of years after it was carved, the peasant excavators recognized one of themselves and recalling the tax collector of the town cried out, "The Sheik el Beled"—the name the statue has retained until now. In the fourth century Greece, the "Sculpture of the Tomb" produced the marvelous series of monumental reliefs, many of which can still be seen *in situ* in the Ceramicus quarter of Athens, along the roadside leading from the Dipylon Gate. The "Dexileos Relief," which depicts with magnificent vigour an Athenian cavalry man triumphing over a prostrate foe, may be instanced. Then, twelve hundred years later came Michaelangelo's tombs in the Medici chapel at Florence,

"Marble griefs  
Hewn from a Titan's heart."

What is being done to-day? I choose to expressly omit any reference to public memorial statuary—monuments erected to well-known public figures and the like. I am only concerned with the immense body of sculpture which is always being produced to be set above the grave of a relative or friend. This can rightly be called the "Sculpture of the Tomb." How are the sculptures of our own day expressing the Christian's attitude towards death, the Christian's thoughts and emotions before the mystery of mysteries?

May I first carry my reader in imagination to the famous Campo Santo at Genoa? I use the adjective for want of a better. There is little classical painting and sculpture in the churches and galleries of Genoa—far less than might be expected in a city which has played so great a part in Italian history. Most visitors, therefore, go up to the modern cemetery. Every patriotic Genoese urges its claims upon travellers.

The Campo Santo lies a little beyond the





THE CAMPO SANTO, INTERIOR, GENOA

limits of the city, on the lower slopes of a hill at the back of the town. The scene is worthy of being pictured. The wonderful blue of this bluest of blue skies. It intoxicates the Northerner with its strange beauty. He has seen as rich a colour, perhaps, but never one with such marvellous depth and radiance. The very sunlight seems to have struggled through myriads of miles of ethereal blue. Every corner of the landscape is touched with its sapphire hues. Every tone is keyed to this wonderful azure — as the Northern scenes are keyed to the more drab tones of the North's gray skies. Then the cypresses — black as their shadows against the fresh green of the virgin meadows. These beauties hardly prepare us for the grim modernity of the scene when the gates of the burial ground have been passed.

The graves of the lesser Genoese folk lie in the central space of the Campo Santo. Around are the immense marble corridors, approached by great flights of marble steps. The buildings in their modern

fashion are striking. Their size and the breadth of the whole conception compel attention. But we are rather concerned with the statuary which lines the open colonnades. For hundreds and hundreds of yards one passes along the corridors. Monuments to the Genoese dead fill every corner. Parties of gesticulating Italians pass up and down looking at the statuary and commenting upon this work and that. There can be no doubt about the popularity of this art effort. What does it mean? What does it make us feel?

One typical piece is the monument to Carlo Erba, by Saccomanno. It represents the figure of a mourner with the poppy-heads of death in one hand and the empty lamp of life in the other. There is modernity in every line of the work — the drapery, the modelling of the flesh, the treatment of the hair. There is not a trace of that mysterious aloofness which is always the keynote of classical art. Or, one may stop before the Monumental Mangini. It is, as can be seen, a realistic





ALLÉE PRINCIPALE, CEMETERY OF PÈRE LACHAISE, PARIS

representation of an aged man on the brink of the grave. The work is in no sense symbolical. The features recall an individual. A highly capable craftsman has rendered the thin limbs and the emaciated form of an old man with all the skill at his command. The legs are covered by the loose folds of the grave cloth, but the nude torso and arms tell of the ravages of the years.

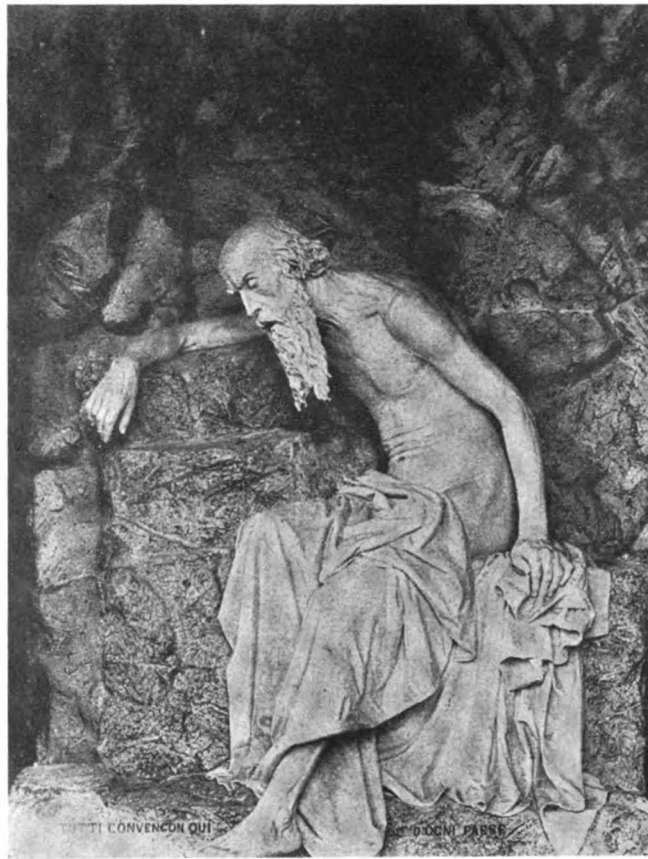
I know that the life of a Southerner is less isolated than that of the average Englishman or American. The flaunting of personal grief in the eyes of a city, doubtless, seems natural to the Italian, with his strongly communal ideals. But to others there is something almost awful in this forcing the unknown dead upon any chance spectator. The dominant note throughout the explanation of the particular form whereby the sculptor has chosen to express himself, seems to lie in a theatrical demand for the attention of the passerby. "You cannot have seen this before," cries one group. "Ten thousand francs, if a centime," shrieks another. One longs to escape from these endless corridors into

the scent of the firs and flowers in the gardens outside, where the poorer men and women of Genoa lie beneath their thin marble crosses and the lanterns swinging in front of each.

It must not be believed that the instances I have given are unique. They could be multiplied readily. Nor are they peculiar to Genoa. There is a bronze in the cemetery at Milan which is of precisely the same type as the Mangini monument at Genoa. It represents the form of a woman lying on the deathbed with the cross of her faith upon her breast. In respect of craftsmanship, no criticism can be raised. But the sculptor has found no inspiration in his theme. He has produced a piece of lifeless realism, not a statue throbbing with vital thought and emotion.

Nor again are these works only to be found in Italy. I have no doubt that if the sculpture in any large Christian public cemetery were placed together, it would arouse a similar impression. The peculiar horror of the Campo Santo at Genoa is not due to the bad taste of individuals. Alone, any one of these monuments might



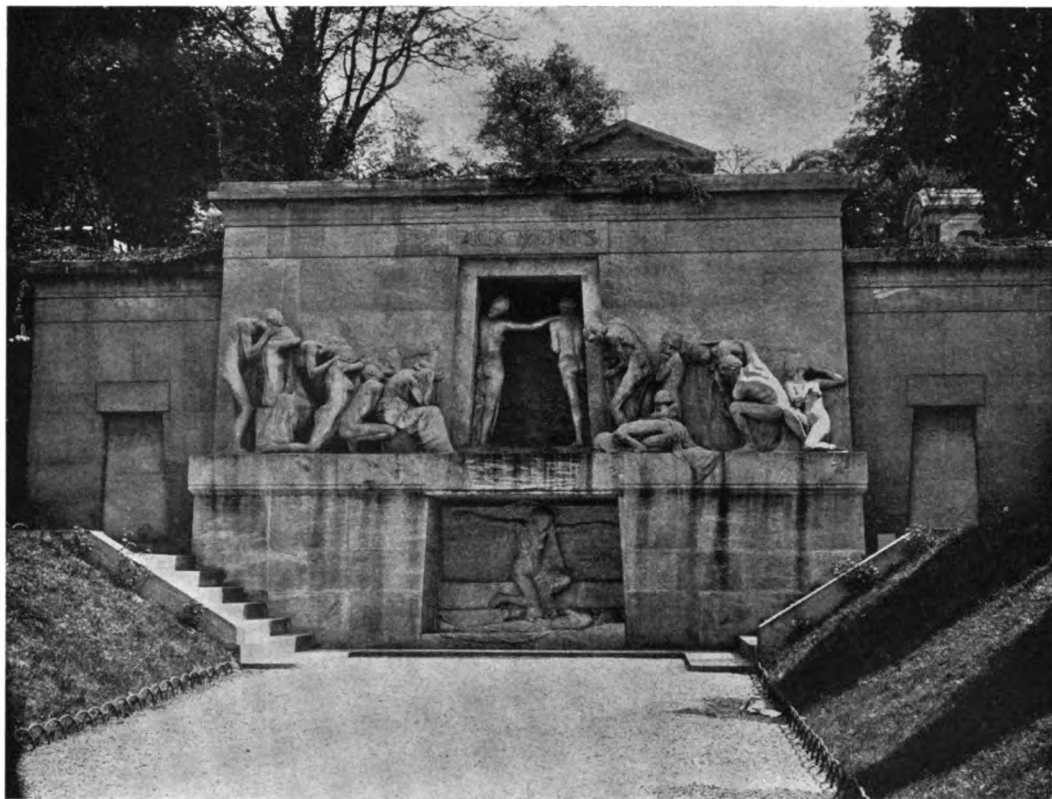


THE MANGINI MONUMENT, GENOA



MONUMENT — THE CAMPO SANTO, MILAN





THE MONUMENT 'AUX MORTS,' PARIS, BY BARTHOLOMÉ

command admiration. It is the number and the purpose of their collection which troubled those who associate sculpture with the most potent thoughts and emotions which art can arouse. Why this should be so can, I think, be demonstrated.

But first let us pass Italy to the great Parisian Cimetière de l'Est, the burial grounds which are generally known as Père Lachaise. The name, of course, comes from Lachaise, the Jesuit confessor of Louis XIV, whose country seat occupied the site of the present chapel. Like the Campo Santo at Genoa, Père Lachaise is a modern cemetery. The present grounds were laid out in 1804. Many distinguished Frenchmen are buried here and monuments have been erected to their memory. But we are only concerned with the unknown dead. The most striking feature in the monuments at Père Lachaise, perhaps, is architectural rather than sculptural. It lies in the prevalence of the little mortuary chapels, each some six feet by three. The well-known memorial to

Thiers, put up by the architect Aldrophe after the statesman's death, in 1877, with its fine relief of the Genius of Patriotism, by Chapu, which stand beside the mortuary chapel of the cemetery, is a large scale equivalent of the tiny chapels scattered throughout the cemetery.

Nevertheless, there is a very great amount of statuary in Père Lachaise, and it would take several hours to gain even a general knowledge of it. Some idea of its extent may be gained from the general view with the Paul Baudry and Thomas-Lecomte monuments in the foreground. Rude, Etex, Moreau-Vauthier, Falguiere, Puech, Chapu, Mercié, are only a few of the famous modern French sculptors whose work can be found there. But the point to be noted is that in Père Lachaise as in Genoa the sculptor seems continually forced into crude realism or empty theatricalism in order to satisfy the public taste. There is, for instance, a well-known statue, by Dalou, to the memory of Victor Noir, a French journalist, who was killed by





THE BAUDRY MONUMENT, PARIS  
BY MERCIÉ





DETAIL OF "AUX MORTS"

Prince Pierre Bonaparte during the troubles of 1870. The unfortunate man lies in the costume of his day just as he was shot — sprawling in the mud of the street.

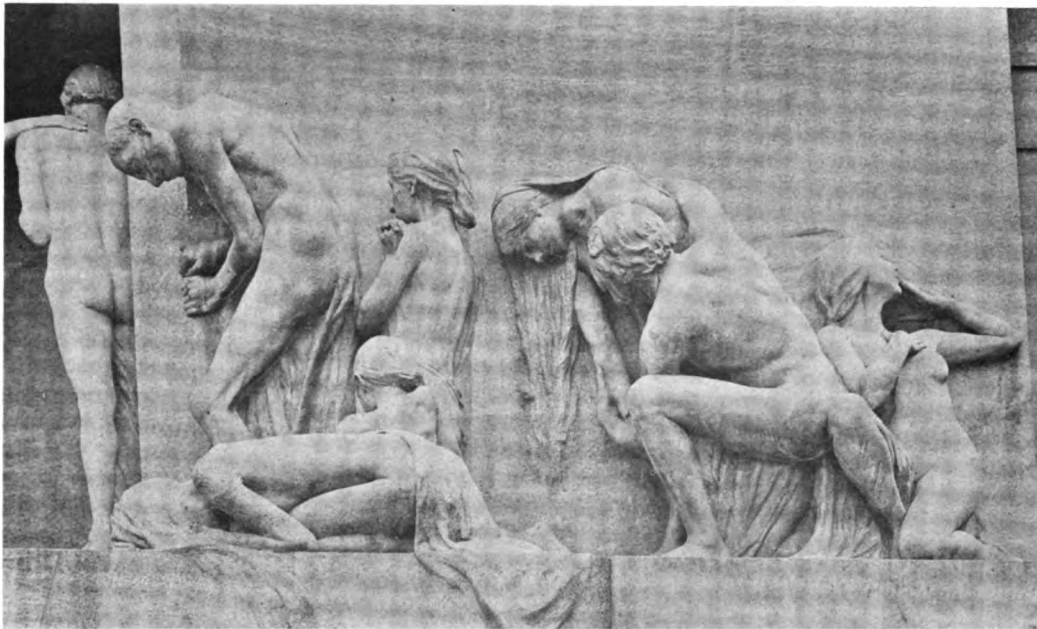
The impression aroused by this work fairly illustrates that left by the statuary at Père Lachaise as a whole. The fine monument to the painter Paul Baudry, by the sculptor Mercié, with its sorrowing Muse and the figure of Fame crowning the dead man, is a work of exceptional power. Nevertheless, amid a hundred similar works, it makes a far less potent appeal than it would in other surroundings. As was the case at Genoa, passing through Père Lachaise, a visitor is first interested, then troubled, and at last almost sickened by the continual harping upon what he feels to be a transient rather than a permanent aspect of death. Why these hundreds of statues to keep alive the memory, not of living deeds, but of dead men? The insistence upon a single aspect of death — the pain and the agony of the moment of parting — at last gives the impression of absolute untruth. It arouses pain alone — none of the joy which should be inseparable from every great work of art, however broad may be the definition we attach to the word "joy." Dalou's statue of the

journalist, Victor Noir, expresses the first horror which the ugly tragedy aroused. But to those who have forgotten the sad story, and after all a marble or a bronze statue is carved for all time, it becomes a type of the merely horrible.

These two essentials, that the "Sculpture of the Dead" should transcend the merely individual and express thoughts and emotions which rise above the agony of the actual parting are beautifully illustrated by Bartholomé's famous monument "Aux Morts," in this same Père Lachaise. It lies at the end of the cypress-bordered Allée Principale which runs from the main entrance. It was carved from a block of limestone during the 'nineties and represents some ten years of the great sculptor's life work.

Bartholomé has sought to carve a complete philosophy around the central mystery of pain and death. A man and a woman are passing out of life. They have put aside both fear and hope. The woman's hand rests upon the man's shoulder, that she may gain what support she may from his stronger nature. But there is no terror now, such as that which oppresses the suffering mortals who are awaiting the summons outside, the terrible group





DETAIL OF "AUX MORTS"

on the left of the tomb, for instance; the bowed form of the youth on the right, who is just struggling to his feet; the young girl with clasped hands and a prayer upon her lips; the kneeling woman who looks back — perhaps for the child she has left behind. In all of these there is the deepest agony, but as a whole figures do not shock us. Each seems only a phase in a general scheme, a sentence in a philosophic statement. In other words, in the "Monument Aux Morts" a great artist has been inspired to give the abstract Christian belief which arises from the fact of death. Just as the carved reredos in a Christian cathedral sums up the whole of the statuary inside and outside the building — every saint being present at the supreme dedication — so Bartholomé's work sums up what might have been said of every individual lying in death near by.

With the due expression in the sculptured tomb, of the pain and fear inseparable from the very thought of death, no fault can be found. It is right and fitting that a Christian should fear death. The cup of life is worth draining — to the lees. We instinctively love life and shrink from a seeming annihilation. Very few of us have reached the philosophic position of

Epicurus, who could say, "Why should death concern me, since when it is I am not, and when I am it is not?"

But there is a richer and a deeper belief which transcends the instinctive agony of the moment of parting. It is beautifully expressed in the old Irish legend which tells of a certain lake in Munster in which there were two islands. Into the one death could not enter, but age, sickness, and the weariness of life were known. At last the islanders, weary of immortality, came to look upon the opposite shore as the very haven of repose. One by one they launched into the gloomy waters, came to its banks, and were at rest.

This is the view which Bartholomé expresses in the group below the entrance of his symbolic tomb. The Angel of Immortality is still holding open the door of the tomb as she looks with kindly sympathy upon the sleeping forms at her feet. A man, a woman, and their one year old child — united in life and not divided in death. The inscription is from Isaiah:

"The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined."

In view of the deep emotion pervading



the "Monument Aux Morts," technical criticism is almost out of place. This, however, may be said. Throughout, the treatment is never realistic. Nor, on the contrary, is it in any respect classical, save in the postponement of physical to spiritual anguish. It is strikingly modern in execution. The naturalism in the modelling of the limbs is closely akin to the methods whereby the sculptors of to-day are expressing the thought and feeling of their time in other branches of the art. The great beauty of the work is traceable to the absence of every touch of individualism. It is truly a monument "Aux Morts"—to the mighty dead. It speaks of the heart imaginings of one who might or might not have been stirred by the sufferings of the individual but who, at least, has been inspired by the common defeat or victory which every one must share.

I cannot say that there are not many memorials to the individual dead of deep beauty and significance. The "Grief"

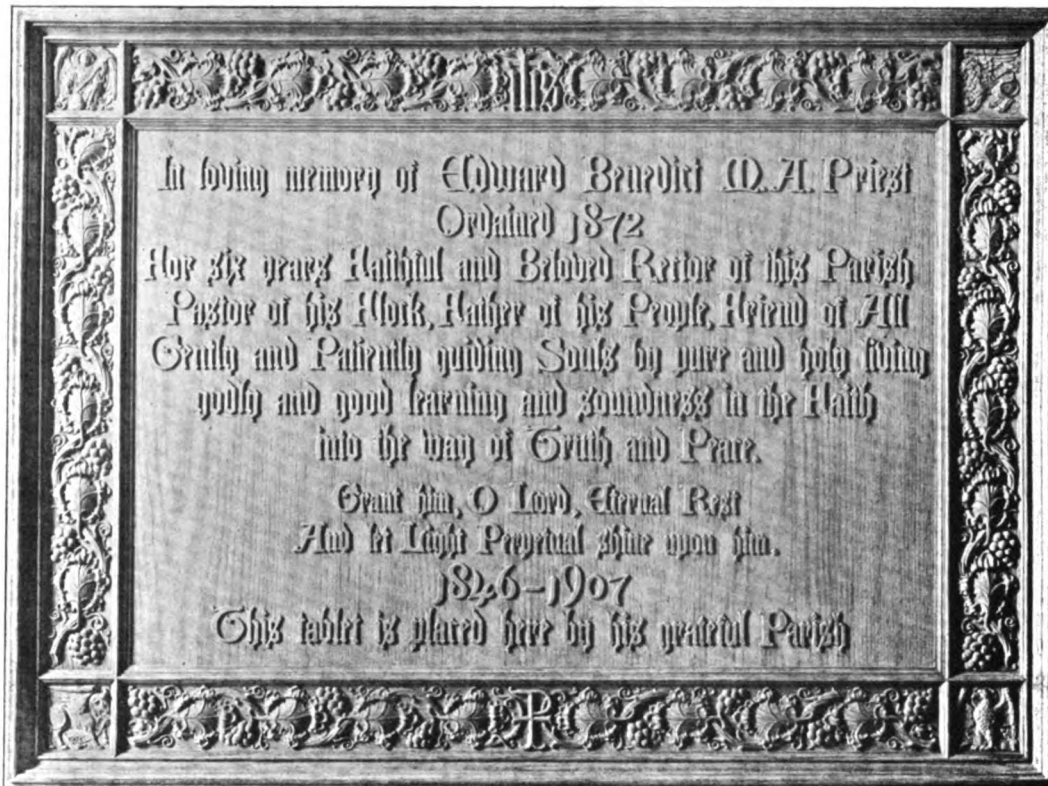
in the Rock Creek Cemetery at Washington, by the late Augustus St. Gaudens, is such a work. But this brief review is perhaps enough to drive home what I believe to be the deeper truth—that it is death as it touches the community, rather than death as it touches the individual, which is most worthy of the sculptor's art. The very limitations of marble and bronze prove the necessity for choosing subjects which can be articulated without undue restlessness. The durability of the sculptor's material suggests the expression of thoughts and emotions which are for all time.

The true Christian philosophy of death was summed up by St. Augustine in his "Thou hast created us for thyself, and our heart is restless till it rests in thee." The work of the sculptor is to be intent upon this conception of the eternal mystery. Then and not till then will he do his part towards substituting a new vision for the meaner one which is still too common and give to sculpture a new joy.



THE ANGEL OF LIFE, FROM THE MONUMENT, "AUX MORTS"





MEMORIAL TABLET WITH DETAILS  
HENRY VAUGHAN, ARCHITECT  
CARVED BY I. KIRCHMAYER





PROTESTANT CHURCH IN STREHLEN  
SCHILLING & GRAEBNER, ARCHITECTS



## MODERN PROTESTANT CHURCH ARCHITECTURE IN GERMANY

**I**T is rather a curious fact that the Protestant Church in Germany has not developed heretofore an architectural style of its own. Those who are familiar with its church architecture will admit that it has heretofore followed styles that were developed by other builders and for other purposes, before the Reformation. It has not until very recently shown a distinctive architectural character, expressive of its own peculiar belief and ideals.

Now if there is any place in the world where one would naturally look for the best and truest examples of Protestant architecture, imbued with the very spirit of Luther, it would naturally be in Germany, the country which saw his birth, and where his system of belief developed and flourished perhaps to the greatest extent.

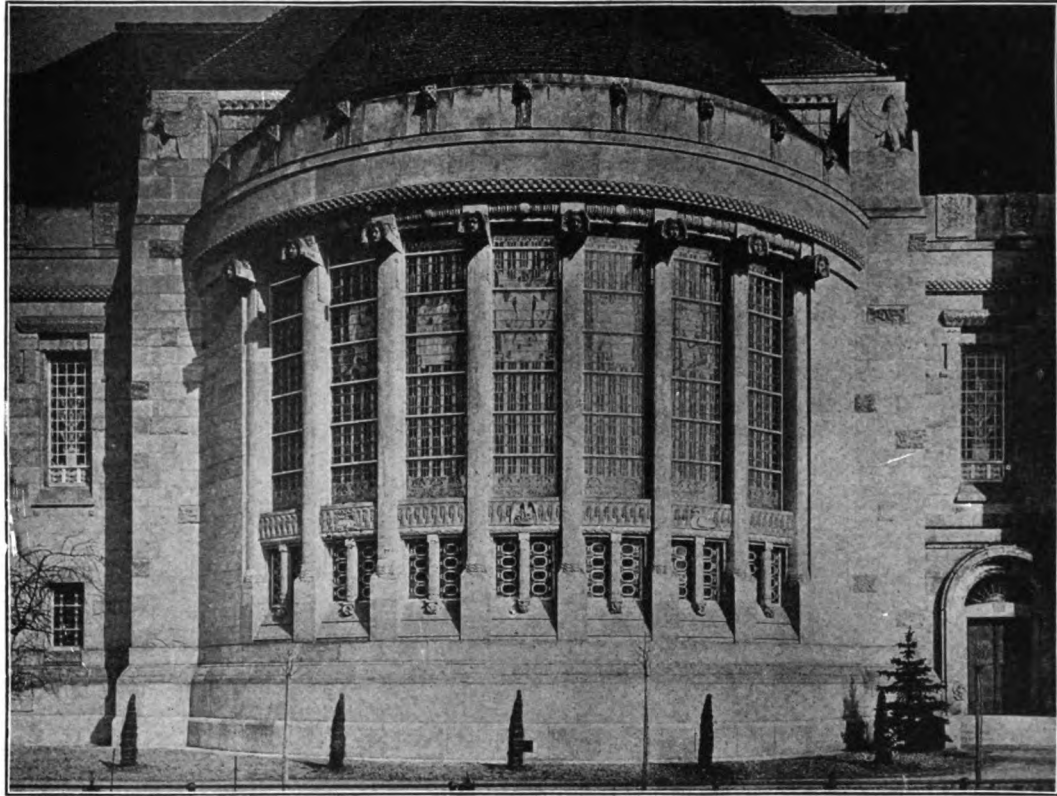
There may be, and there are, of course, reasons why Protestantism has not expressed its principles in architecture as distinctly as it has in religion. One of the reasons that can be mentioned is, that the true creative impulse and the appreciation of a vital architecture, expressive of fundamental principles, at the time of the Reformation, had mostly spent their force or ceased to exist entirely. Architecture, as is well known, was then on the wane; people were restless, were looking for strange gods in architecture as well as in religion. The new importation from Italy was applied to all problems of building alike, regardless of appropriateness or correct architectural expression. Another reason may be due to the fact that very few new church buildings were erected by Protestants themselves, as they appropriated, with very little modifications, the churches used heretofore by Catholics. The old churches were found to be quite suitable, indeed the changes required by the new cult effected mainly the disposition of some of the furniture; thus the altar

was stripped of some of its ornament and of course lost its real meaning and function as a table of sacrifice. A good man statues were taken down and destroyed, confessionals and shrines were removed, and in fact all those things that gave colour and life to the interior, and which offended Protestant eyes, were taken away, but it must be said that a good many of these articles were replaced in more reasonable and less iconoclastic times.

In spite of the Reformation and the long series of religious upheavals following it, Germany has succeeded in retaining more of the furniture of the middle ages in a far more complete state than any other European country. Outside of the changes mentioned, the old buildings served the purpose of the new belief very well until such a time as the important factor of preaching insisted on and demanded a more open and spacious interior, unobstructed by columns. Shadowy side aisles and chapels and other mystic effects were no longer a desideratum.

A wider auditorium was needed and secured, first by making the centre nave much wider and the side aisles narrower; in fact, the latter were reduced to mere ambulatories, which contained no pews or seats of any kind; later on, the crossing of the nave and transept was distended to such a size that the nave and aisles almost lost themselves in this evolution. The result of these changes made in the plan produced a building with a large central dome or lantern, surrounded by narrow passage aisles. To further increase the seating capacity galleries were introduced, and a type of building was developed that approached more and more that of a theatre, retaining, however, as much of the character of the mediæval Gothic or Romanesque as possible, in order to secure what was considered a churchly effect.





CHURCH IN STREHLEN, SCHILLING &amp; GRAEBNER, ARCHITECTS

There was very little departure from historic styles as far as detail and ornament were concerned.

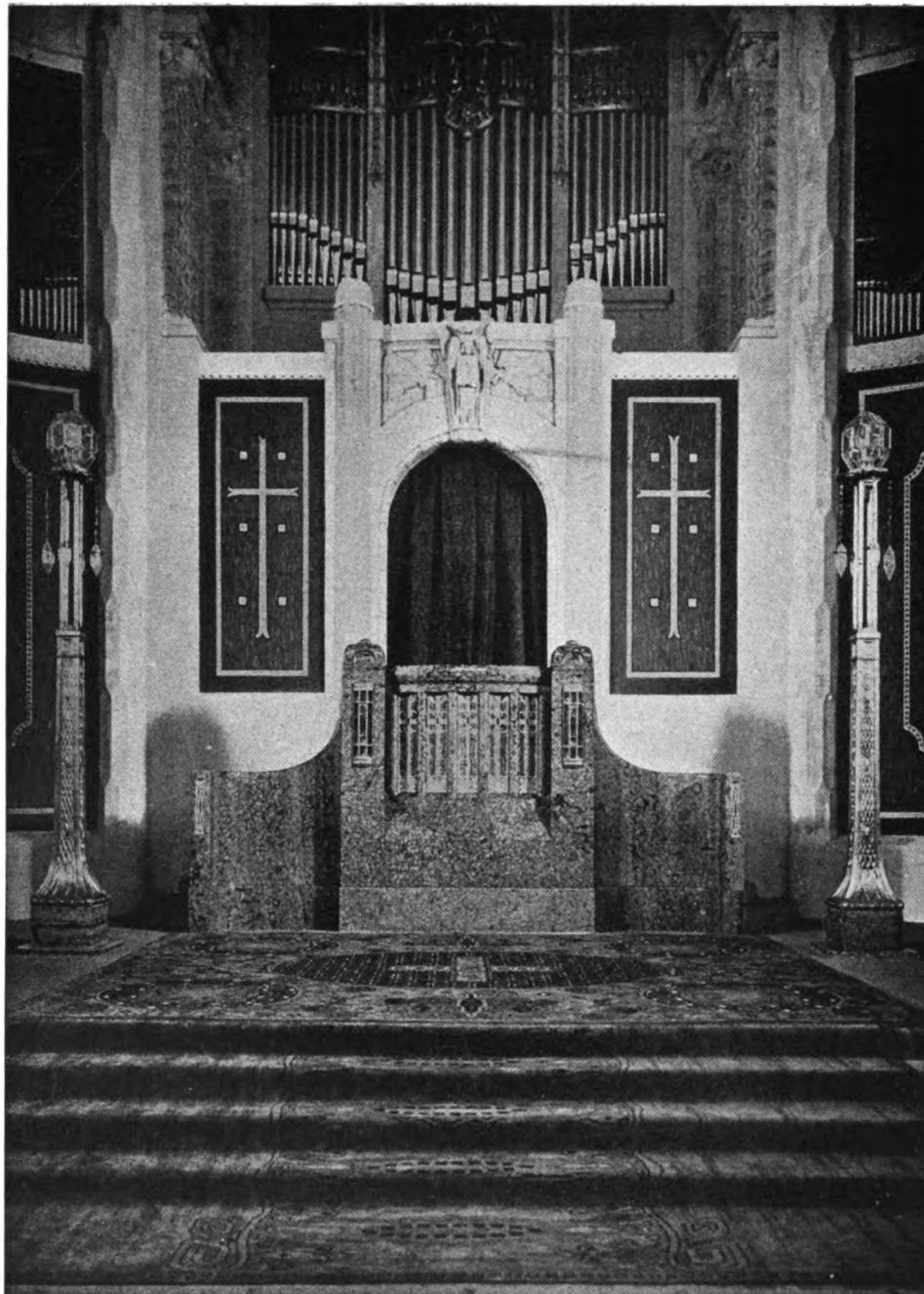
The architectural works of John Otzen and Carl Schaeffer are perhaps the best examples of the new auditorium type. Many of their buildings retained the stone vaulted ceiling, displaying quite extraordinary feats in engineering and construction when the width of the span and the peculiar shapes of the vaultings are considered. Vaulted ceilings, however, never seemed to present any real difficulties to German builders and architects.

These architects endeavoured to make their churches artistically correct in the light of the best architectural traditions, and at the same time make them as practical as the Protestant service demanded. Truly a difficult task and from the German standpoint has been quite successful. Some noted types of these churches are the Marcus Kirche in Chemnitz, Emmaus Kirche, Nazareth Kirche, Kaiser Wilhelm

Memorial Kirche and Gnaden Kirche, all at Berlin, the latter being perhaps the best type of monumental Romanesque architecture adapted to the wide auditorium plan.

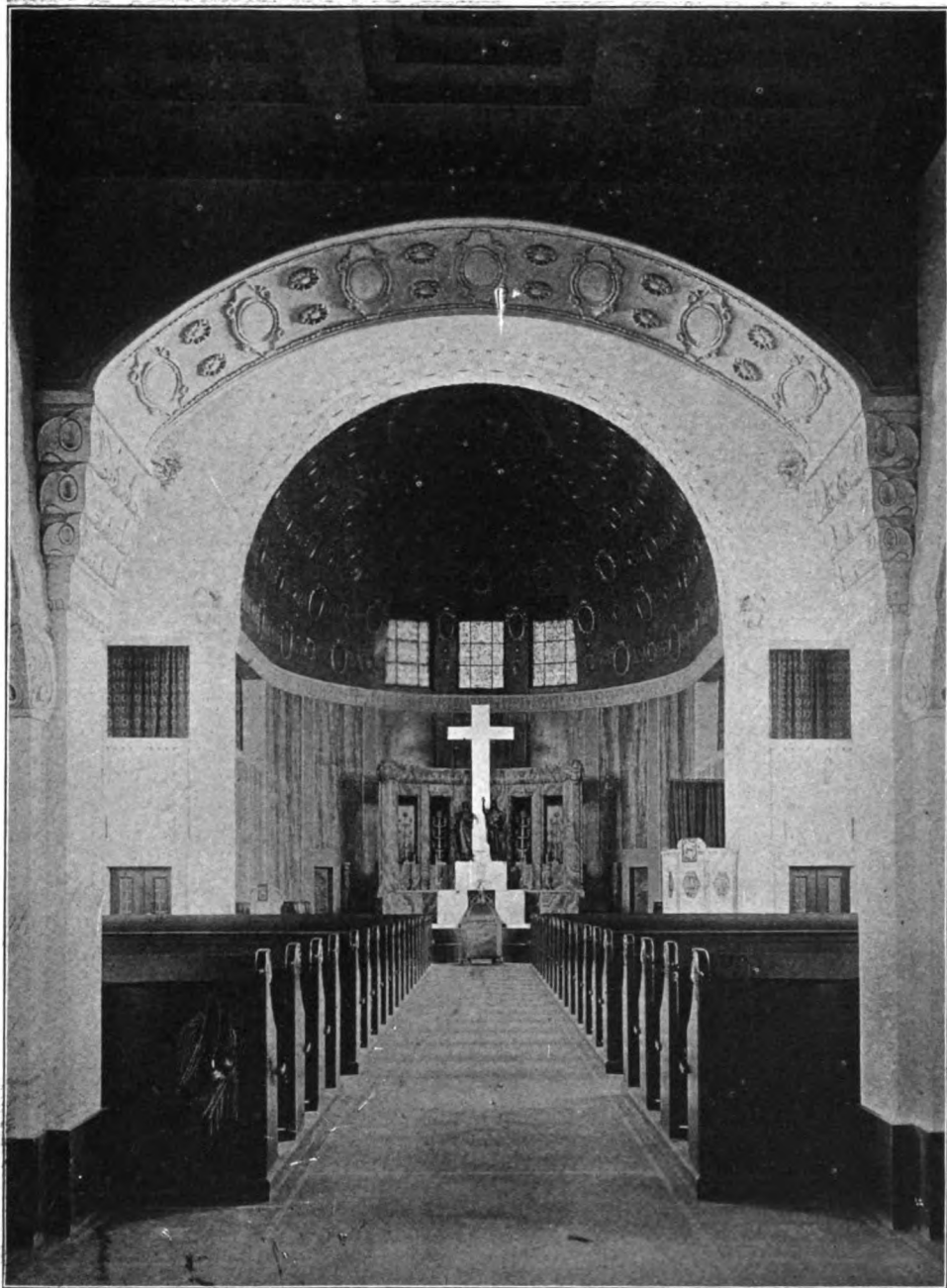
The architectural style of Protestant churches has always been a copy or an adaptation of the historic styles developed by the Catholic Church. It is only very lately that a new style, free from authority and archæology, has arisen. The style is one of striking individuality, giving at once the keynote of Protestant belief, a belief which is based to a great extent on an individual or private interpretation of the Scriptures, one more or less free from dogma or authoritative teaching whatsoever. In other words, Protestant belief is only finding its correct expression to-day by architects who are following what is known as the secessionist movement in architecture. It is rather strange, in a way, that the secession movement in religion did not find a corresponding secession in art until four centuries later.





DETAIL OF A CHURCH INTERIOR  
PROF. FRITZ SCHUMACHER, ARCHITECT





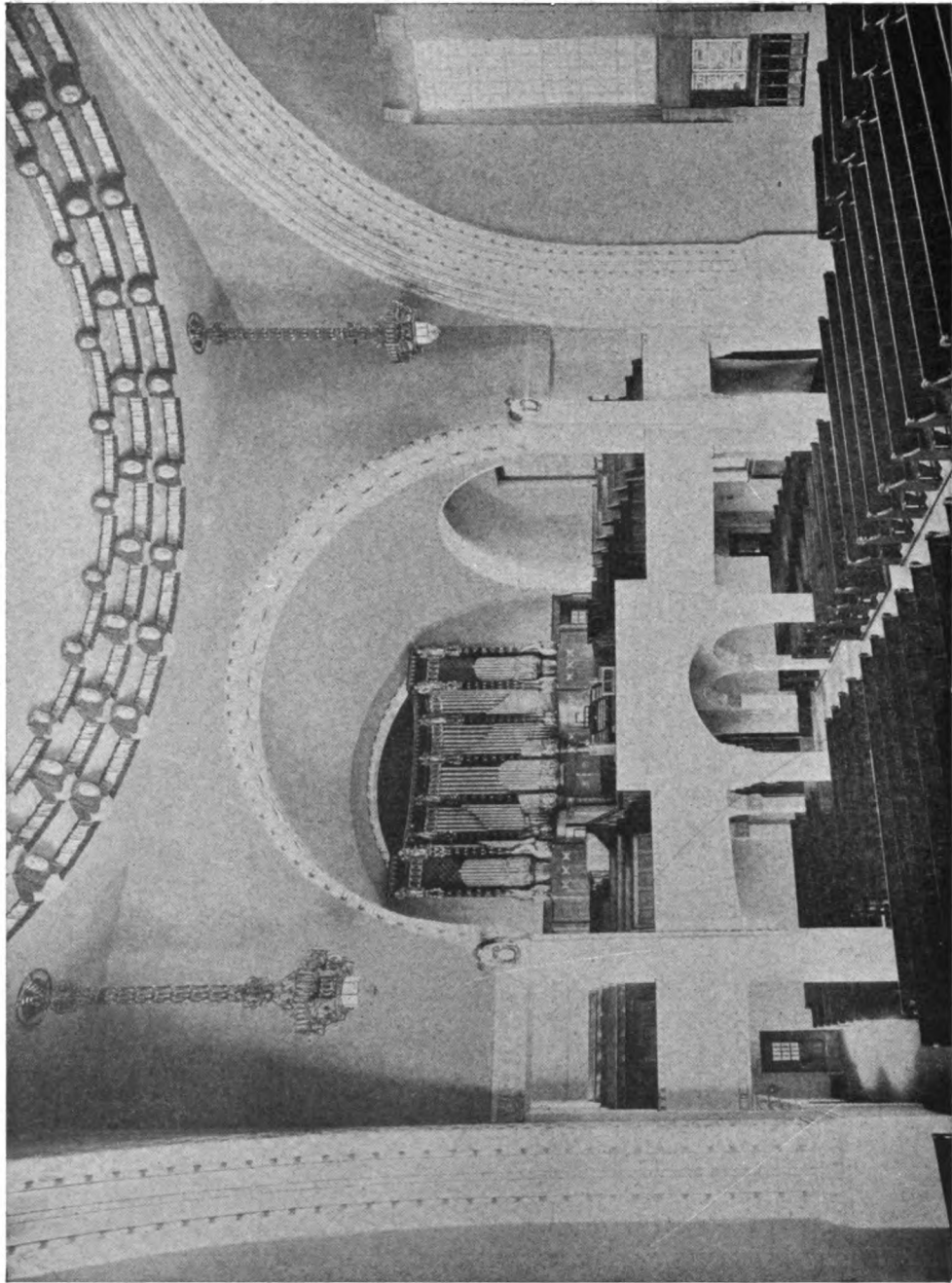
**CHURCH IN STREHLEN**  
**SCHILLING & GRAEBNER, ARCHITECTS**





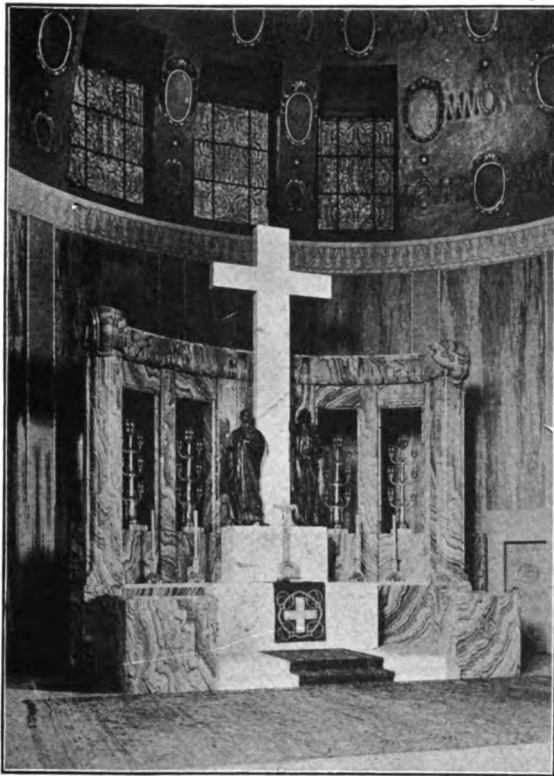
**A CHURCH INTERIOR**  
**PROF. FRITZ SCHUMACHER, ARCHITECT**





CHURCH IN STREHLEN. SCHILLING & GRAEBNER, ARCHITECTS





ALTAR, CHURCH IN STREHLEN

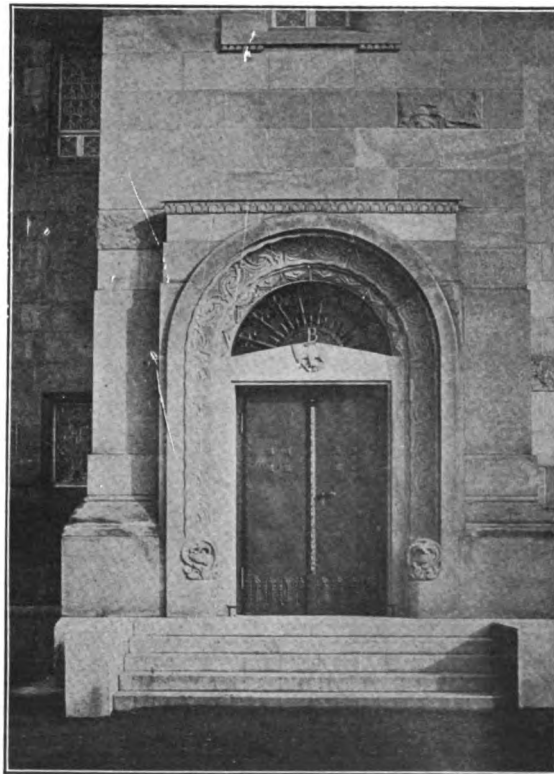
The illustrations here given show how well the secessionist architects have taken hold of the Protestant church building problem. Wagner, Schilling, and Graebner and Schumacher are the lights of the new dispensation. The church at Strehlen, by Schilling and Graebner, is very original in point of detail, the only association with the past being found in the location of the towers and the horizontal connection between them, which recalls types of churches found in southern Germany.

The church interior by Fritz Schumacher appears to be very interesting in point of colour decoration. The German's love for colour is well noted. He is perhaps the only one in the world to-day who is making serious contributions to the art of colour decoration in oil and al fresco, and the decoration of churches is being encouraged by both Catholics and Protestants. Many of the new buildings are left without decoration until such a time as good decoration can be afforded, and it is only done in parts then, and carried out according to a

meritorious scheme, until the funds are exhausted.

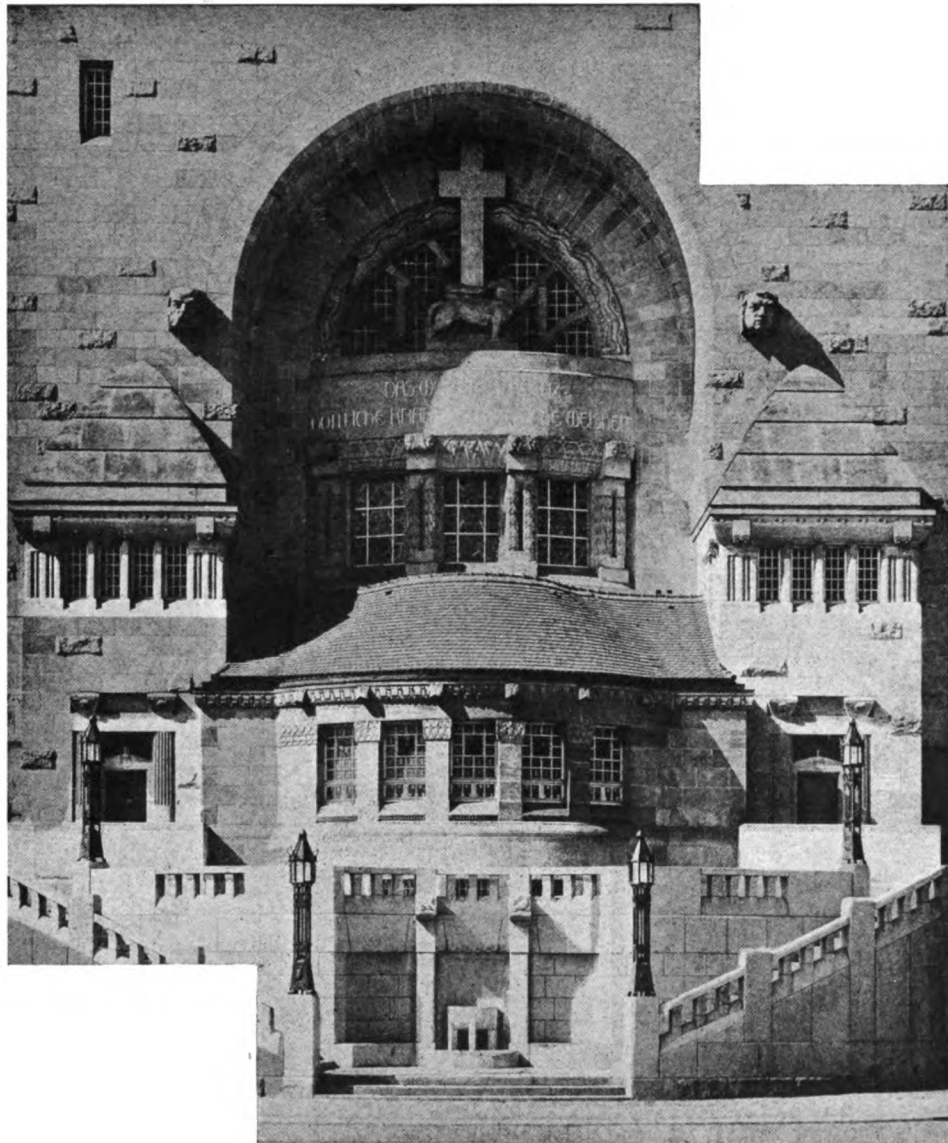
True, in many instances the artificial colour decoration is carried to excess and one feels the lack of simple, restful wall surfaces. It must be said, however, that the decoration is always consistent and conventional and thoroughly well done from a technical standpoint. A good bit of coloured ornament in relief is introduced to accentuate certain parts of the work, as in the Sargent decorations in the Boston Library.

The new movement in church architecture received a decided impetus through the Bavarian Exhibition held in Munich this year. Although this exhibition is chiefly devoted to the arts and crafts as applied to household work, a small church was introduced with chapels and a small cemetery containing some beautiful and appropriate monuments. Most of the younger and enthusiastic architects and artists of Munich are here harmoniously represented in every branch of Christian



DOOR, CHURCH IN STREHLEN





CHURCH IN STREHLEN. SCHILLING &amp; GRAEBNER, ARCHITECTS

art and handicraft. Simplicity, dignity, practicability, and appropriateness is the keynote. The fantastic effusions of the first enthusiasts of the new style are nowhere in evidence. These artists have gotten control over themselves, and while some of the work recalls the past in a vague way in points of composition and colour, one cannot doubt that one is face to face with original and powerful creations.

If Christian art throughout Germany will follow along the lines of the work

exhibited at Munich this year, there is no doubt that a new era in art is reached, one that is based on the best work of the past, yet is thoroughly modern and of the ever-living present. We in America know Munich only in a way to condemn, by reason of the output of its commercial art factories. Aside from this, and overtowering in comparison, works of art are there created that compare favourably with any that have come down to us from former and more gifted periods of art.



# PASCHAL CANDLESTICKS AND SOME OTHERS

*By J. Tavenor Perry*

**D**URING the first three hundred years of its existence ceremonial lights, whether in the form of lamps, candles, or torches, were unknown in the Christian Church. Indeed, in the countries bordering on the Mediterranean Sea, which included, practically, all the civilized world during the period of imperial rule in Rome, artificial light was but little used for domestic or any purposes, since, in those regions, day and night were more evenly distributed than in northern latitudes; and it was possible for a Greek or Roman of that date to get through his day's work or pleasure without more assistance from artificial light than was necessary to enable him to get up before the sun on a winter's morning and be ready to pursue his avocations when the great luminary rose. As De Quincey,

in his well-known essay on "The Casuistry of Roman Meals," speaking of these times, says, "None but rich or luxurious men, nay, even among these, none but idlers, did live or could live by candlelight. An immense majority of men in Rome never lighted a candle unless sometimes at early dawn. And this custom of Rome was the custom also of all nations round the great lake of the Mediterranean. In Athens, Egypt, Palestine, Asia Minor, everywhere, the ancients went to bed from seven to nine o'clock." But during the period of the Persecutions, when the Church was compelled to take refuge in the catacombs, artificial lights became necessary for the conduct of their worship; and from the habit of using them in the subterranean basilicas, more particularly for such portions of the service which had to be read,

CEREMONIAL CANDLESTICKS

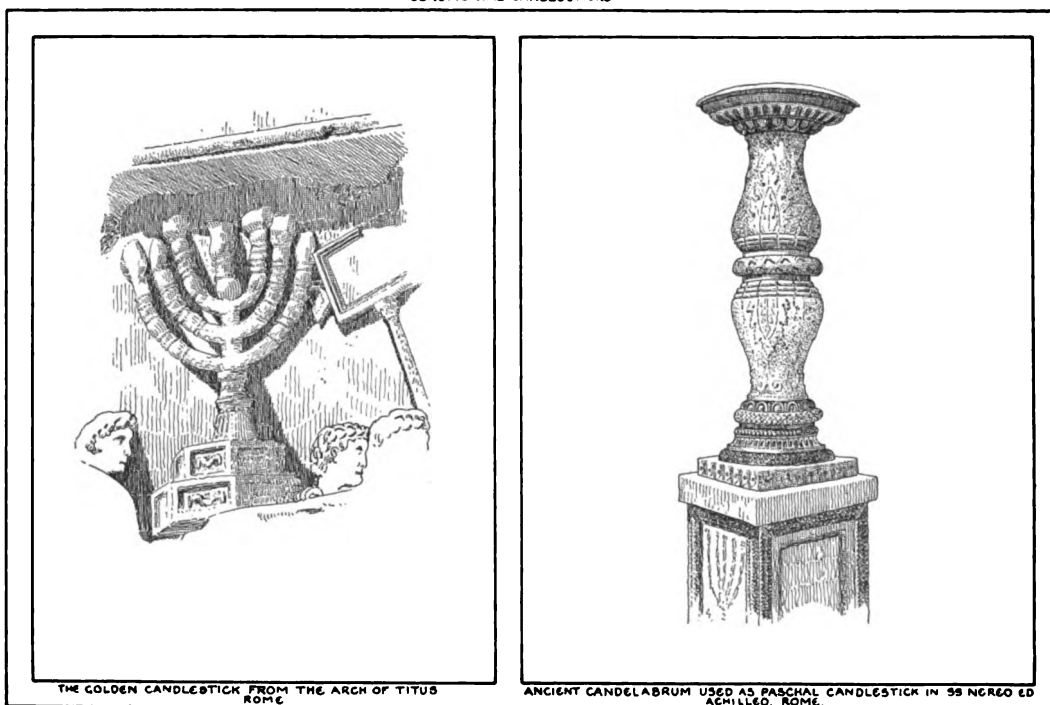


FIGURE I

FIGURE II



such as the epistle and gospel, the custom may have arisen of their ceremonial use in later times.

The form of these earliest lights used in the catacombs was the same as the ordinary oil lamp commonly in use in Roman times with a floating wick, since torches or candles would have been unsuitable or inconvenient in the narrow space of these underground passages; and that such lamps were specially made for Christian use we have evidence in many of the bronzes in the Lateran and Vatican museums, where there are examples of lamps specially decorated with Christian symbols and monograms, one of which is illustrated in Fortnam's work on "Bronzes."

One of the first distinct directions as to the use of ceremonial lights is that given by Saint Zosimus, the Greek, who was Pope in the years 417 and 814, when he ordained that a wax candle should be blessed in all churches on the Holy Sabbath of Easter. That the ceremonial use of lights at the reading of the gospel was customary, however, before that date is undoubted, since St. Jerome, in 378, has said that in his time through all the churches of the East it was usual when the gospel was read that lights should be kindled, although the sun was already shining. The manner in which these gospel lights were to be used was perfectly regulated by the time of the eighth century, for it was then directed that when the deacon went to the ambo to read the gospel, two lights were to be carried before him in honour of the book which he bore in his hands, which lights were to be extinguished in their place after the gospel had been read. As to the paschal light we learn from the *Ordo Romanus*, dating about the year 730, that for the fire for the paschal candle, it was to be procured in this fashion. On Maundy Thursday at the ninth hour a light was to be struck from a flint outside the church door from which a candle was to be lighted and brought into the church, and from that a lamp was to be kindled and kept burning until Easter Eve, and from this was to be lighted the wax candle, or paschal light, which was blessed on that day. We find also, though

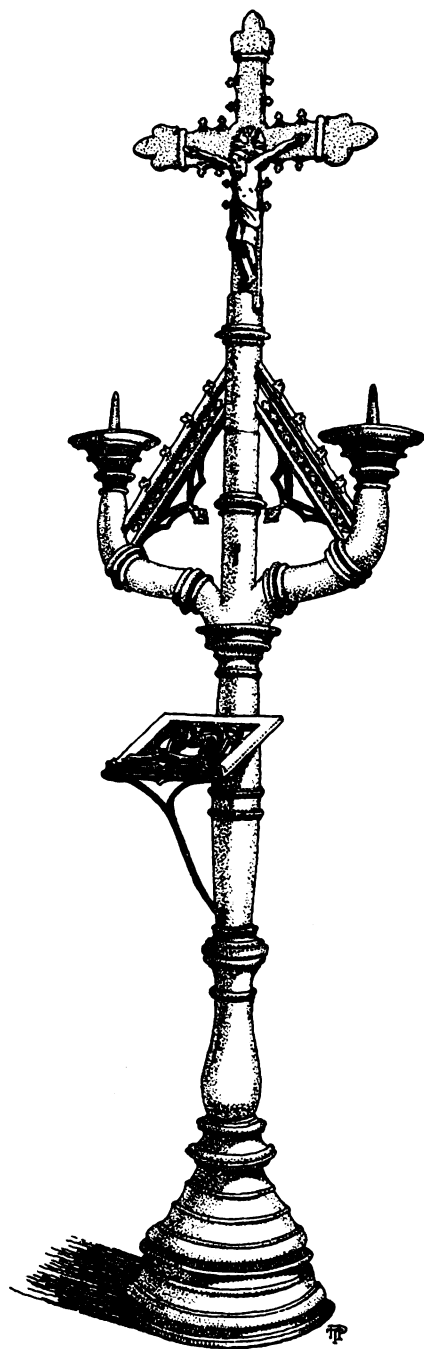
it is not specially mentioned, that this candle, when once it was lighted, was to be kept burning until Ascension tide.

It will be seen that these regulations all refer to the use of candles as distinguished from oil lamps; but for the candle sticks which were necessary to hold them there were few or no ancient models for imitation. The "Golden Candlestick" of Jerusalem, the image of which carved on the Arch of Titus (Fig. I), they had always before them was unsuitable for the portable lights required for the gospel reading; and though in later mediæval times its form was imitated in the great branched paschal trees, some simple shape must have been adopted, examples of which have, however, not survived. The Romans frequently raised their lamps on very beautiful carved pedestals, named candelabra, one of which was adopted in the church of SS. Nereo ed Achilles, Rome (Fig. II), to carry the paschal candle; and these, no doubt, gave the suggestion for the design of the later marble candlesticks.

Between the candlesticks used for the gospel and paschal lights there was necessarily a great distinction; the former were migratory, carried backwards and forwards with the reader and, therefore, of a portable character; while the latter, although only in use for a short time in the year, had to be sufficiently large to carry a candle expected to burn through six weeks, and when set up in its place to remain there undisturbed for that period. The first candlesticks were, no doubt, like the rest of the fittings of a church, of metal; and when in the early mediæval times the schools of bronze-workers arose in England and on the continent, much labour was devoted to the elaboration of the paschal candlesticks. We have no specimens of the most important English work left, though the "Gloucester" candlestick testifies to the skill of the English craftsmen; but the accounts we have remaining of those destroyed at the Reformation give us some idea of their enormous size. When we find, for instance, that the wax candle, which was used at Canterbury in 1457, weighed three hundred pounds, we can readily imagine that large



DINANDERIE  
CEREMONIAL CANDLESTICKS

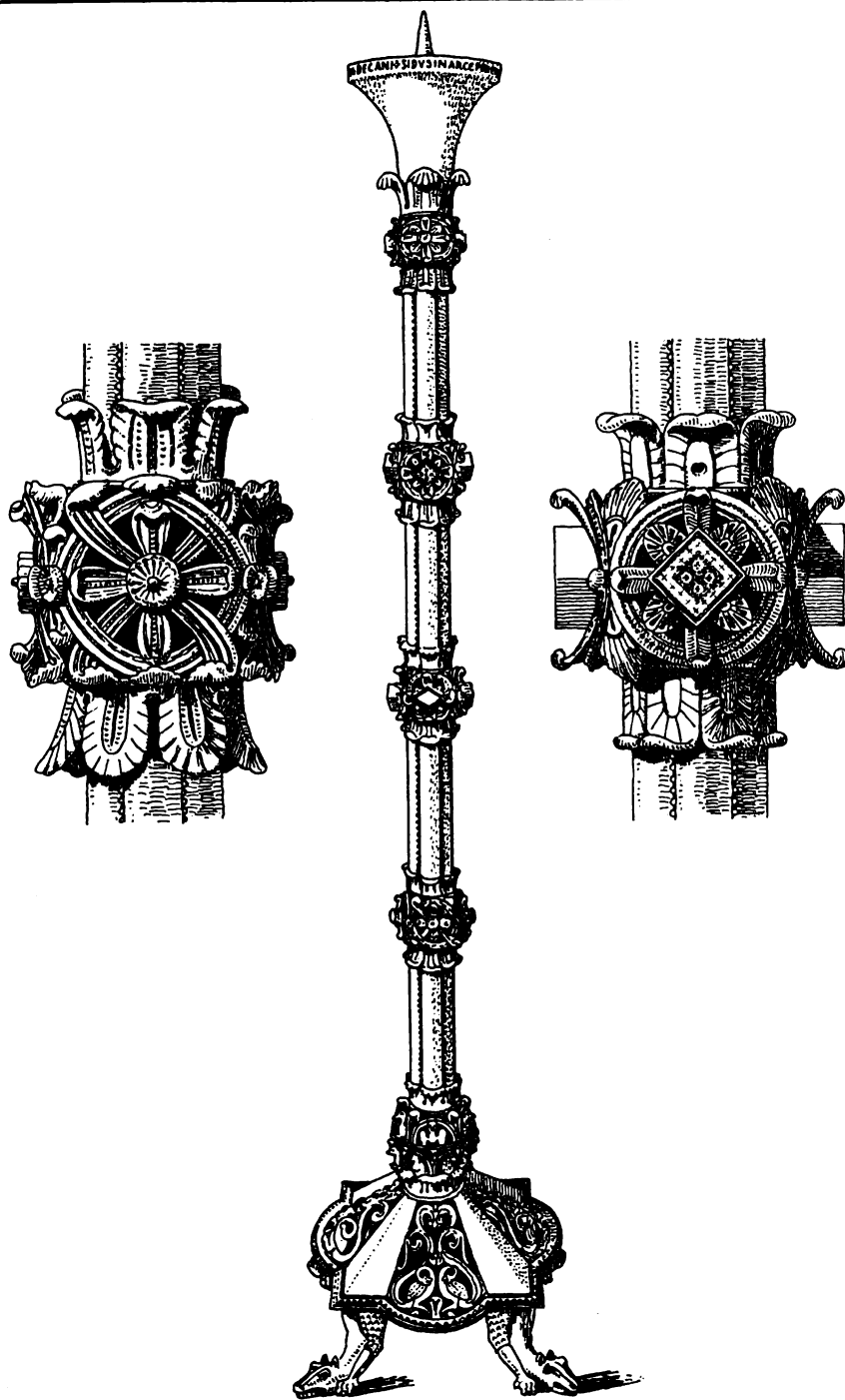


PASCHAL CANDLESTICK WITH  
LECTERN  
BERESFORD-HOPE COLLECTION

FIGURE III



CEREMONIAL CANDLESTICKS  
FOR A PASCHAL LIGHT



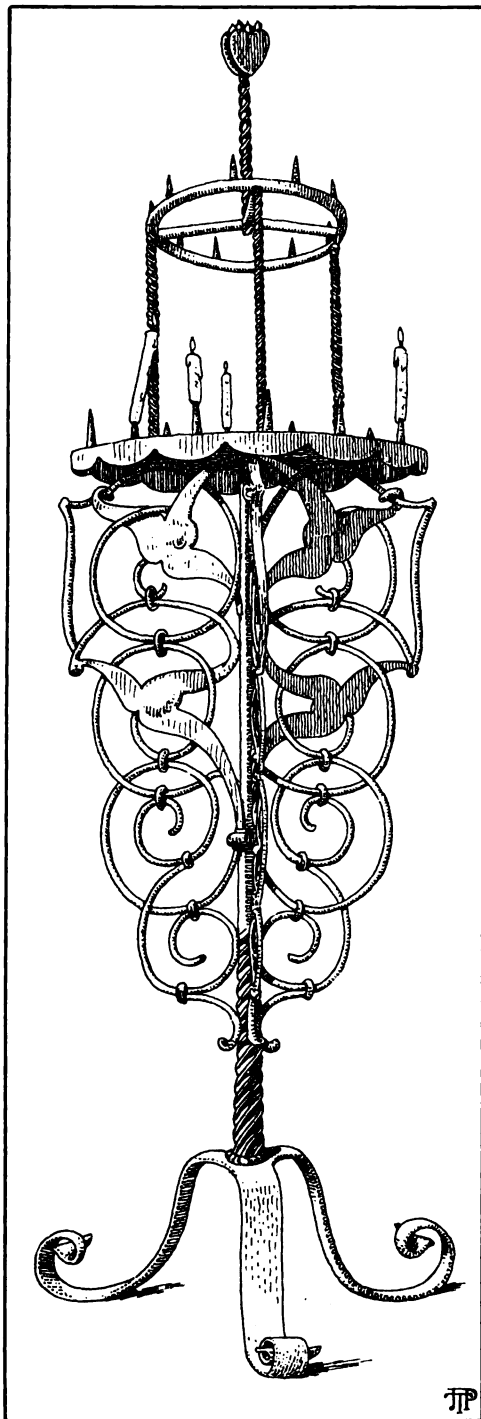
IN THE CHAPEL OF THE HOLY NAIL IN  
BAMBERG CATHEDRAL GERMANY

FIGURE IV



CEREMONIAL CANDLESTICKS

VOTIVE

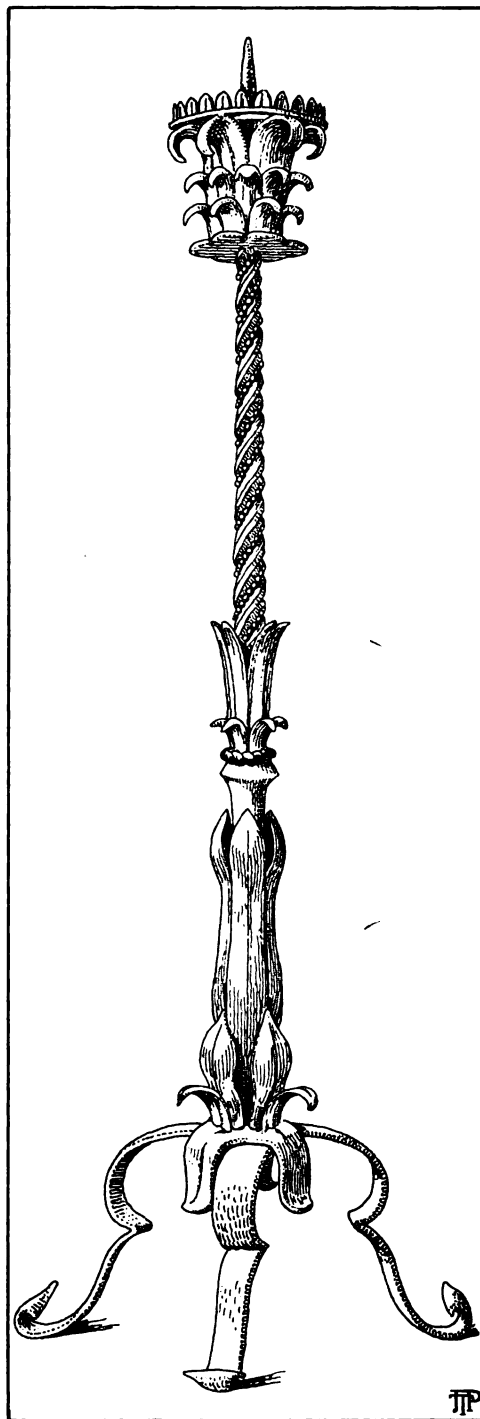


IN THE FRANCISKANERKIRCHE  
WÜRZBURG

JP

FIGURE VI

PASCHAL



IN THE VICTORIA AND ALBERT MUSEUM  
LONDON

JP

GERMAN

FIGURE V



dimensions were necessary for the candlestick. The "Book of the Rites" of Durham gives the full description of the one belonging to that cathedral. It was of latten and was set up before the High Altar on Maundy Thursday and taken down on the Wednesday after the Ascension and stored in the north aisle, where it was kept clean by the choir boys. The base had four dragons spreading out as feet, with the images of the four evangelists on them between figures of armed horsemen and beasts. Upwards the paschal spread out nearly the width of the choir, forming six candlesticks as high as the vault of the aisles. Above them rose the seventh candlestick in the centre, to so great a height that it was lighted by a pole through an opening in the highest vault. It was ordered to be defaced in 1579, and no doubt then returned to the melting-pot from whence it had originally emerged. Many of the continental examples which still remain are equally beautiful, although not of such great size. The well-known paschal of Milan Cathedral, called there "the tree of the Virgin," stands fourteen feet high; and there is a remarkable one at St. Leonard, Leon, in Belgium, standing sixteen feet high, decorated with a crucifix and many statues. We give, as an example of one of these branched candlesticks, though of much smaller dimensions, one in the collection of the late Beresford Hope (Fig. III), surmounted with a crucifix, and with a small lectern attached from which were sung the *Exultes*, which is also of Flemish manufacture. There is a very beautiful chiselled and enamelled single light bronze paschal candlestick standing, when not in use, in the Chapel of the Holy Nail in Bamberg Cathedral (Fig. IV), which we find from an inscription round the rim of the sconce was presented by a certain Herman who was dean of St. Michael's, in the same city, in 1123. As an example of much simpler German workmanship in iron we give a pricket candlestick for the paschal, preserved in the Victoria and Albert Museum, London (Fig. V), and another for votive candles still in use in the Francis Kanner Kirche in Würzburg (Fig. VI).

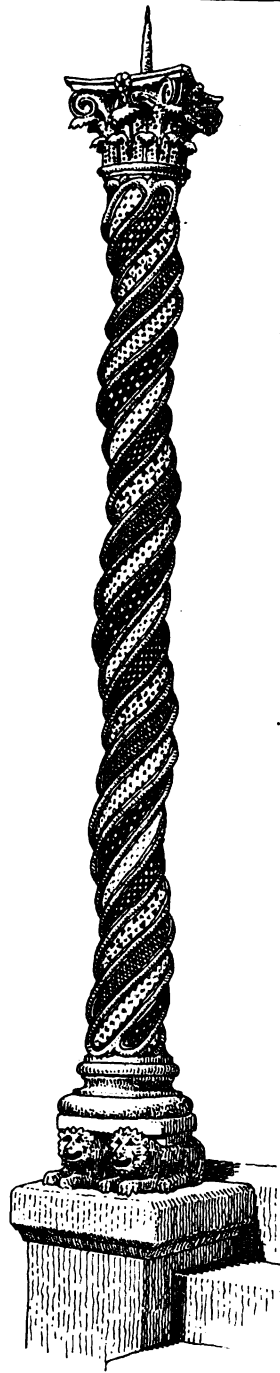
There is another and very remarkable group of candlesticks, not moveable, and constructed in marble and mosaic, found almost exclusively in Rome and southern Italy, as to the original use of which there has been much divergence of opinion. Most writers include them in the category of paschals; but the peculiarity of their position and their immobility seem to make this doubtful. They are invariably associated with the gospel ambone, which in Rome and further south is placed on the sinister or ritual south side of the altar, and they appear to have held a candle which was lighted during the reading of the gospel, and was thus additional to the candles carried by the *ceroferrarii* in the deacon's procession. They may perhaps, in the absence of any other suitable standard, have served for the paschal as well, but it seems very improbable. We give two examples of these from Rome which are characterized by that elegance of their proportions and delicateness of detail which so distinguished the work of the Cosimati and of the Vassalecti.

These two great families of artists, who flourished in Rome during the twelfth and thirteenth centuries, executed in that city and its neighbourhood a large amount of sculptured marble furniture decorated with brilliant glass mosaic, many specimens of which retain their signatures. The Cosimati took their names, not from the founder of their family who was called Lorenzo, but from his grandson Cosmos, who was the third in succession of this artistic race and was father of four sons, all of whom were celebrated in their profession. They not only worked on ambones, candlesticks, and tombs, but as architects they designed the Gothic chapel at the top of the Scala Santa, a crypt at Anagni, and the cloister of Subiaco. The Vassalecti are scarcely less famous; and of these there were, perhaps, four generations, but certainly two, Pietro and his son, who, as an inscription records, built the very beautiful cloister of St. John Lateran; and their names occur on many objects such as the ciborium of SS. Cosma e Damiano, which is dated 1153, the episcopal chair at Anagni, dated 1263, and on the great



CEREMONIAL CANDLESTICKS

GOSPEL LIGHTS



TP

S LORENZO FUORI LE MURA

FIGURE VII



TP

S. CLEMENTE

FIGURE VIII

ROME



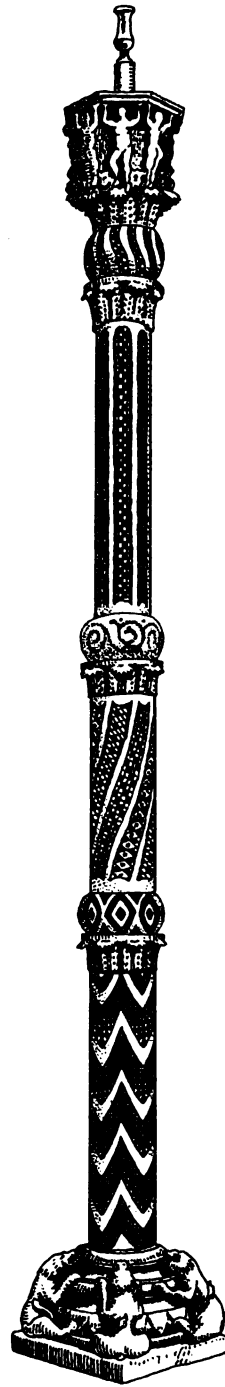
CEREMONIAL CANDLESTICKS

GOSPEL LIGHTS



THE ABBEY OF LA CAVA

JP



THE DUOMO SALERNO

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ITALY

FIGURE IX

FIGURE X



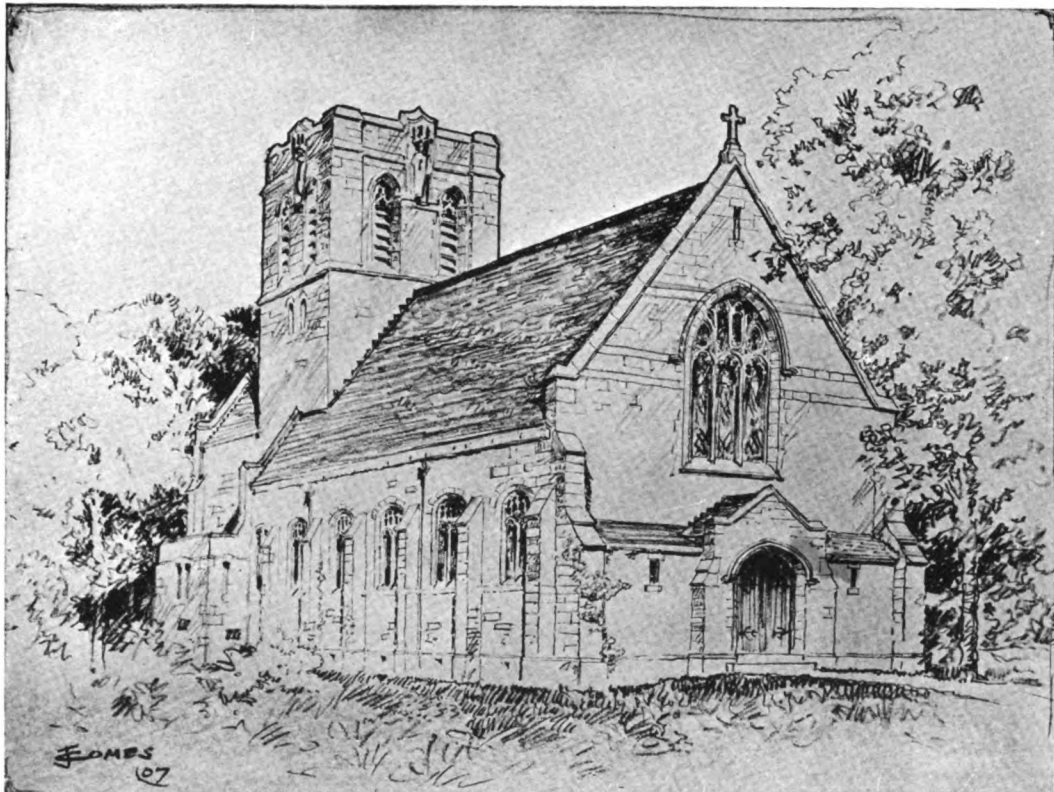
paschal candlestick of St. Paolo fuori le Mura.

Of the Roman examples which we illustrate one is the candlestick standing by the gospel ambone of St. Lorenzo fuori le Mura (Fig. VII) erected probably about the year 1254 and supposed to be the work of a Vassallectus, which stands on two lions raised on an ancient inverted cippus for a pedestal. The other is of an earlier date, from the church of St. Clemente (Fig. VIII), and stands by the gospel ambone, which in this case, due apparently to some subsequent alterations, stands on the north side of the choir.

Two examples we give from South Italy, which show more richness in the detail, the result of Saracenic influence, lack the refinement of the more classic work of Rome. The first of these is from the

Benedictine convent church of La Cava by Nocera, erected in the middle of the twelfth century (Fig. IX). The second is from the Cathedral of Salerno, erected by Robert Guiscard, and formed part, together with the gospel ambone against which it stands, the largest and most magnificent in Italy, of the fittings given to the church by Archbishop Romualdus, the work of artists from Monte Casino in 1180 (Fig. X).

Enough has been said to draw attention to the numerous examples of a most beautiful piece of ecclesiastical furniture still remaining, though often fallen into desuetude, in many of the churches of Europe; and to cause regret for the still more remarkably examples which were too heedlessly sacrificed in England at the time of the Reformation.

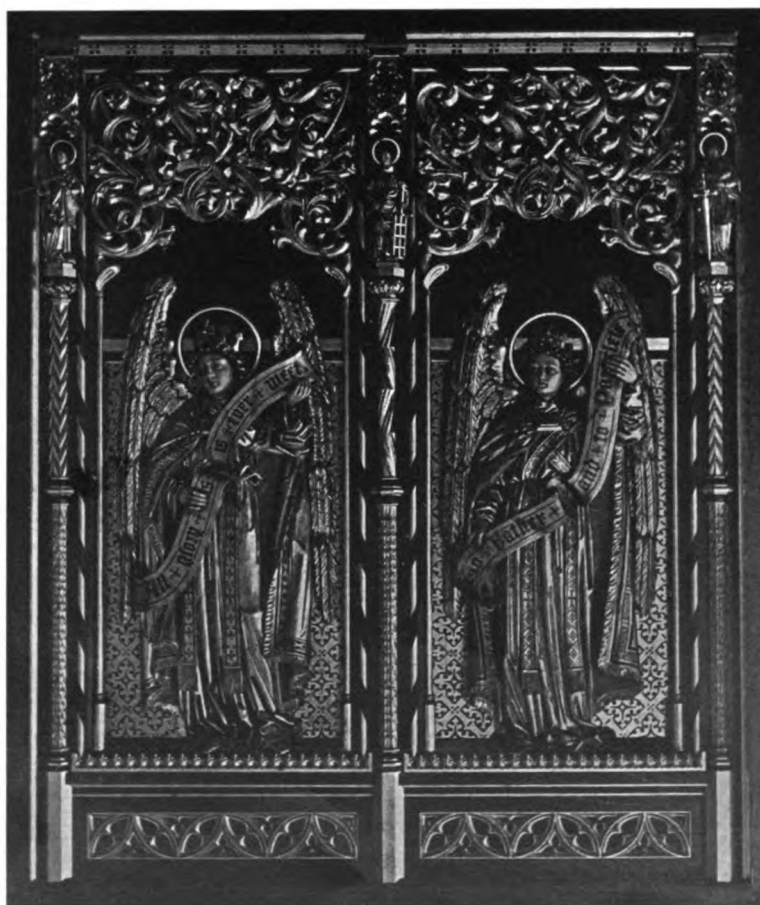


ST. FELIX'S R. C. CHURCH, FREEDOM, PENN. JOHN T. COMES, ARCHITECT



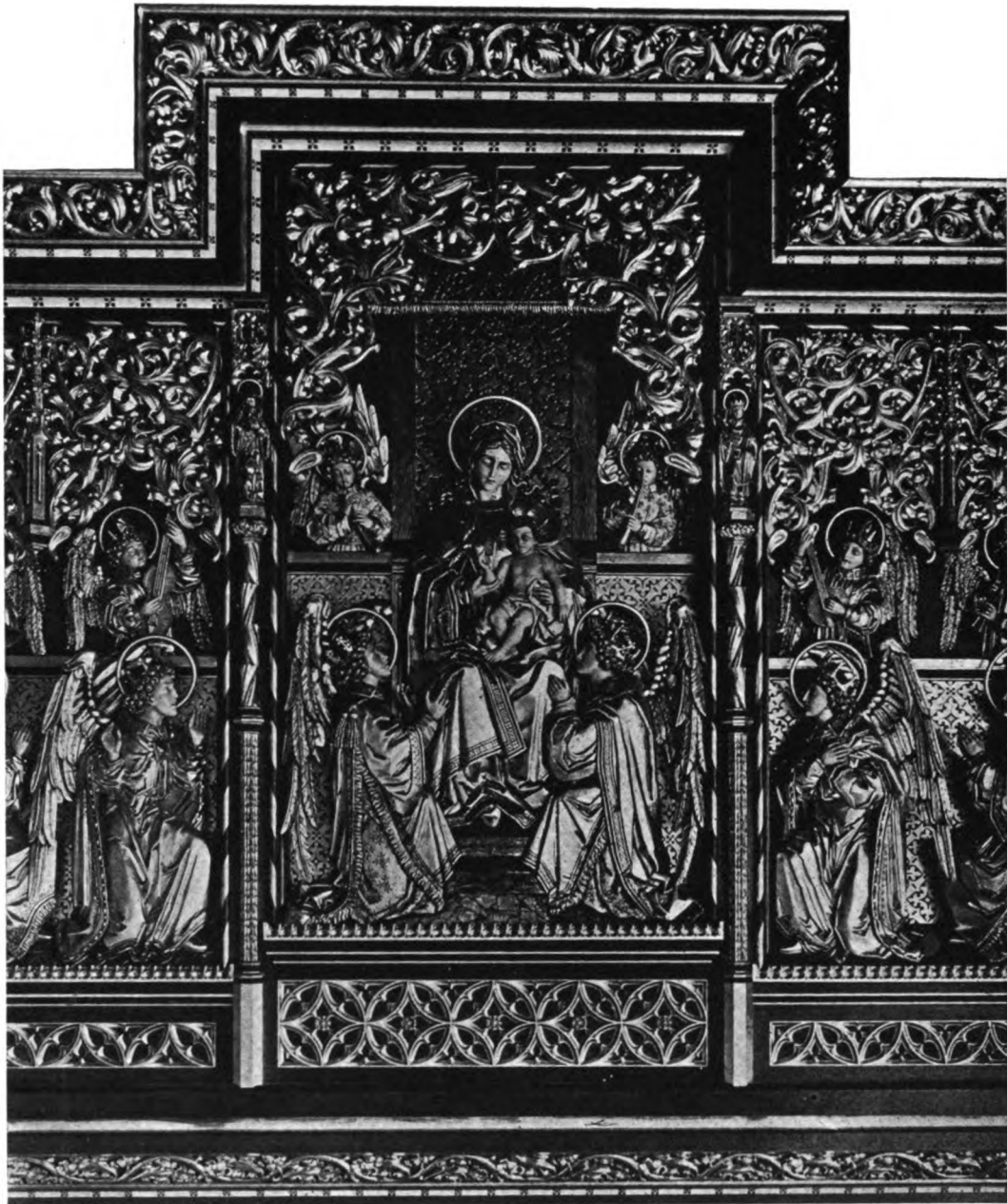


TRYPTICH FOR THE ENGLISH CHURCH, CITY OF MEXICO  
DESIGNED AND EXECUTED BY C. E. KEMPE & CO., LONDON



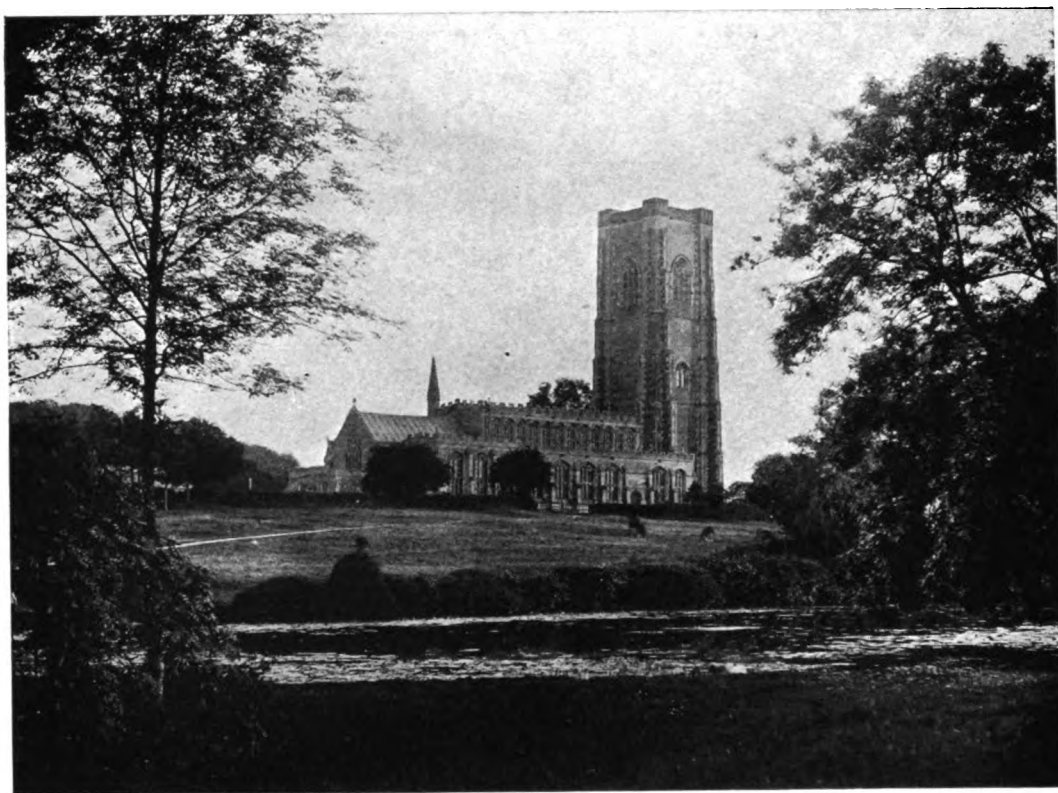
DETAIL FROM TRYPTICH





DETAIL FROM TRYPIICH, THE ENGLISH  
CHURCH, CITY OF MEXICO





LAVENHAM CHURCH



LONG MELFORD CHURCH



# THE FAIRFORD WINDOWS

*By the Rev. Francis R. Carbonell*

THE ideals of any period are embodied and stereotyped in its art. Architects, sculptors, painters, poets, musicians, reflect the spirit of the age in which they live.

The Assyrians left their cruelty and their lust of conquest indelibly stamped upon their bas-reliefs. The Egyptian manufactured his own country out of a river and a desert. His ingenuity is the wonder even of our modern engineers, and that ingenuity is writ large upon his monuments and upon the walls of his mortuary caverns. The Greek was a worshipper of beauty and a devotee of pleasure, but the beauty was beauty of form only, and the pleasure the pleasure of the senses. Beauty of character hardly appealed to him; of the glory of self-sacrifice he knew but little. His art, therefore, is sensuous and appeals to the eye, to the æsthetic sense. The Venus of Milo, the Apollo Belvidere, are "beautiful to look at" indeed, but they represent a conception of Deity inferior even to that which suggested the winged bulls of Nineveh.

In the days when the Light of the World began to dawn, the Roman empire was tottering to its fall, and the Roman character was rotten to the core. The semblance of authority indeed still remained, like the shaft of some giant pillar standing alone amongst the ruined fragments of what was once a temple. All the old Roman ideals, which in their youth had inspired the national heart and led the legions to victory, were drowned in a flood of voluptuousness, consequently of Roman art there was none, for the springs were dried up. The men who could build and decorate the palaces of Rome must be foreigners; the temples of Greece must be ransacked to beautify the capitol and the Golden House of Nero. The Roman could still appreciate the beautiful, but he

had lost the power of creating it. In his best days he was an admirer and exponent of strength rather than of beauty, but now he hired his strong men from abroad for his pageants and filled the huge gaps in his battallions with foreign mercenaries. His own strength had been wasted in riotous living and he was content to have his fighting, his thinking, his building, his sculpture, his music, done for him by outsiders.

What a wild stock to graft with the Rose of Christianity! Truly much cutting and pruning were needful before the graft could thrive. This was the work which the Asiatic hordes had to do, and they did it effectually and radically. But the graft could not be killed, for there was divine vitality in it. In due time it began to put forth vigorous shoots and bear unexpected blossoms to shed their fragrance over Europe.

The high ideals, the lofty aspirations of the new religion began to create a new character while they sowed the seeds of a new art. An art no longer sensuous, degraded by gross conceptions of deity and utterly mistaken views of happiness, but expressive of deep reverence and high motive.

In the nature of things this great development could not take place otherwise than slowly. Rome was not built in a day, nor could Christianity reform it in a day.

Consider what had to be done. The whole conception of the divine had to be transformed. The gods of the Greek and Roman world were of like passions with men; the grossest anthropomorphism degraded the entire Pantheon. They fought among themselves for supremacy; they were criminal to the last degree, they were innocent of any moral restraint whatever.

What a revolution it must have been when men began to conceive of God as One, as a Spirit; to conceive of God as





PROPHETS



APOSTLES

absolutely and of necessity Holy; to conceive of God as Love. The great statue of Jupiter Olympus on the Acropolis would no longer serve. Indeed, it soon came to be felt that no representation of the Eternal God was possible. None should be attempted. He was too high; of too excellent a Majesty to be imaged forth in marble or in colour.

Christianity gradually wrought this change in the hearts of men. The splendid but sensuous work of the old Greek artists lost something of its value, for it represented a false ideal. Men began to have far more exalted thoughts about the Deity. It was a veritable revolution, and it turned the current of art into a completely new channel.

Then again Christianity had to do much for the readjustment of social relationships, and above all for the relationship between husband and wife. The position of women in the ancient world was one of degradation. In those parts of the world that the faith of the gospel has not reached it is so still. The Incarnation of our Lord Jesus Christ not only brought the hope of

regeneration and ultimate restoration to the human race, but it began at once to set right an old-standing wrong, restoring woman to the honourable position she was intended from the first to hold. The Incarnation raised the whole status of women, making the name of mother forever sacred.

This change is, of necessity, marked in the art which the Church fostered and encouraged. The whole cultus of the Blessed Virgin, carried to excess as it certainly has been at various times, yet did but express the natural and healthy growth of the new ideal since it voiced the reverence every right thinking man now feels in his heart for a pure woman.

From this same reverence, the fruit of the Incarnation, sprung the countless Annunciations and Madonnas of Christian art which expressed the new ideal of womanhood,—the dignity of motherhood, removed *toto coelo* from the apotheosis of passion embodied in the worship of Aphrodite.

Christianity, again, completely changed the conception of happiness. The old motto of life is briefly put by St. Paul, with





EVANGELISTS



LATIN FATHERS

exquisite irony: "Let us eat and drink, for to-morrow we die." But that is only "if the dead rise not." The prospect of a resurrection to a future life of glory, honour, and immortality, and the possibility of losing that exceeding great reward, has brought out into strong relief the virtue of self-control and the glory of self sacrifice. The pleasures of a selfish life are henceforth weighed in the balance and found wanting. The importance of righteousness (the right treatment of one's neighbour), and temperance (the right treatment of one's self) becomes obvious in view of the judgment to come.

The resurrection of our Lord and His declaration that He will come again to judge every man according to his works, have stamped these earthly lives of ours with eternal values.

Christian art, enshrining and expressing the new ideals, has represented the glory of self-control and self-sacrifice in her Calvaries, her Stations of the Cross, her pictures of martyrs and of saints. The blessed hope of immortality is the underlying motif of the numerous representa-

tions of scenes in which our Lord appeared to His disciples after He was risen from the dead. Our responsibility for our actions and the eternal issues which they involve are the theme of those sermons in colour, radiant with hope on the one hand, and lurid with awful warning on the other, the pictures of the Last Judgment.

Christian art has not expressed these ideals at all periods in the same way. In the early centuries of our era, partly as a reaction from paganism and partly from a deep sense of reverence, sacred subjects were expressed by symbols rather than by lifelike forms or realistic methods. As time went on a greater degree of realism was felt to be permissible, but the figures of our Lord, or of the saints and angels, were nevertheless dignified, calm, and majestic. No dramatic action or attitude was considered reverent. About the period of the Reformation this restrained and reverential treatment gradually disappeared; and from its disappearance may be dated the decay of sacred art. The pictures of sacred scenes and persons became more and more true to the facts of



history, but more and more false to the meaning of the history. The earthly, the human, the natural were emphasized, to the exclusion of the heavenly, the divine, and the supernatural. The figures in sacred subjects became lifelike portraits of of living persons: expression and muscle and drapery drawn to perfection, dignity and spirituality forgotten. Even a pope selects Julia Farnese to sit as model for a madonna.

The old architectural backgrounds give place to modern interiors and local landscapes. Subjects sacred to Christians in all ages are treated with an unsuitable familiarity amounting almost to vulgarity. Comic detail and caricature become common; even grossly coarse and indelicate subjects are etched in the margin of a breviary.

The Fairford windows belong to a period (1490) when this process of decay was just beginning but had not yet gone far. There is in them much realism, as for instance in the scenes of the Passion, but the sacred character of the subject is never quite lost sight of. There are instances of the grotesque, but they are kept subordinate.

The morbid tendency of the age of Dürer and Holbein is apparent in the terrible Inferno of the west window, but it is not emphasised; the dreadful details are, indeed rather difficult to decipher.

The great subjects of Christian thought and Christian art are all here. The Resurrection and the reality of sacramental grace flowing from the Risen Lord, in the Corpus Christi Chapel; the new ideal of self-sacrifice in the Passion scenes of the east window and in the series of martyrs and confessors in the south clerestory. The emancipation and restoration of woman in the Lady Chapel. Man's responsibility for his actions and the consequent eternal value of earthly life, in the Judgment scenes at the west end of the church.

The designer of the windows has thoroughly realised the importance of that kind of intellectual chiaroscuro which arranges pictures in pairs, so that by comparison or by contrast each may illustrate the other.

For instance, in the aisles of the church he has placed a series of twelve prophets of the old dispensation, opposite to the twelve apostles. And each prophet bears over his head a scroll on which is inscribed a text (there are two or three clerical errors) from his own prophecy relative to the article of the creed carried by the apostle opposite to him.

In the same way the four Latin fathers, SS. Jerome, Gregory, Ambrose, and Augustine, are *vis-à-vis* to the four evangelists.

The north clerestory has a series of twelve persecutors of the faith, with demons over them in the tracery lights, and facing them on the south side are twelve martyrs or confessors of the faith, with angels over them. The Son of Man coming in His glory and all His holy Angels with Him is exactly opposite to the representation of Him crucified between two thieves.

There are also other companion pictures: the Assumption of St. Mary and the Transfiguration of Our Lord occupying the central positions in the east windows of the north and south chapels. Again, the Temptation of Eve is the companion picture to that of the Annunciation; and the Queen of Sheba offering her gifts to Solomon, to the Magi presenting gold, frankincense, and myrrh to the King of the Jews.

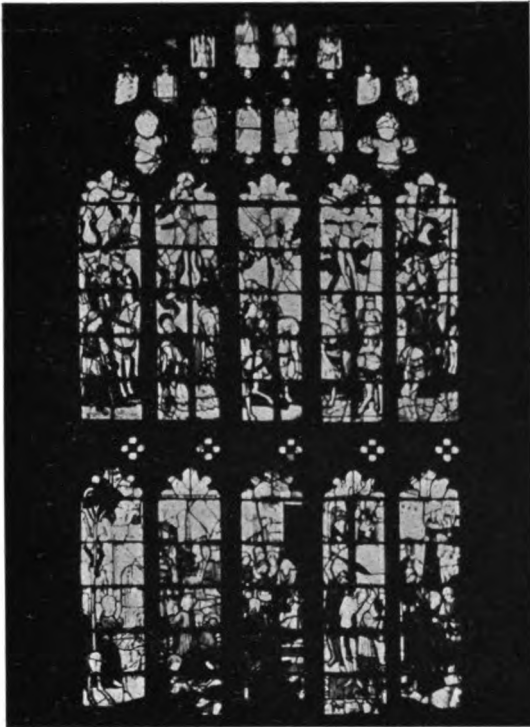
"The fair new church at Fairford was begun by John Tame, and Edmund Tame finished it." Leland made this entry in his itinerary about the year 1538; but he does not tell us what part of the work is to be ascribed to the father and what to the son. The former, however, bequeathed to the church by his will many valuable ornaments, while he made no mention of painted glass for the windows. And it seems quite impossible that he can have left special legacies for the purchase of frontals, vestments, censers, an altar cross, and candlesticks, a new tenor bell, etc., and omitted all mention of glass for the windows, except upon the supposition that this was already provided for. The splendid series of pictures which are an almost unique





THE FINAL JUDGMENT





THE PASSION

specimen of the glass painter's art had no doubt been already obtained; or at any rate the order had been given when John Tame made his will in January, 1496.

The whole series of twenty-eight windows is evidently the design of one mind, and the design was drawn up for a church containing just this number of windows in just these positions.

The glass was prepared for the church, not the church for the glass. It has in no case been cut down to fit the stonework; the adaptation of the tops of the canopies in the aisles to the cinquefoil heads of the lights, and of the small figures in the tracery to the openings in the stonework, is very remarkable. The east window of the Lady Chapel is shorter and narrower than its companion window in the Corpus Christi Chapel.

The reason for this difference in size is that, the vestry roof being to the east of the north chapel, there is less room for the window which has, therefore, to be smaller.

All this goes against the old story (otherwise very improbable) of John Tame, the founder of the church, capturing a Flemish

ship containing wonderful painted glass, and afterwards building this church to frame it.

There are Flemish faces, Flemish buildings, and architectural details, in many parts of the windows; but, on the other hand, there are architectural features in the backgrounds which are considered to be distinctly English; for instance, drawings of windows with cinquefoil heads exactly similar to the stone tracery in which the glass is fixed.

There are also examples of the Prince of Wales' feather and motto, and of the badge of Edward IV.

At one time the windows were thought to be by Albrecht Dürer, but he was only about nineteen when this church was begun and his mannerisms of drawing — the crumpled angular folds of his draperies, his radiant halo in place of the more usual disc nimbus, his peculiar backgrounds — are everywhere absent. One or two of the grotesques among the grisaille figures in the tracery lights resemble some of Dürer's woodcuts in the Nuremberg Chronicle, but that is all that can be said.

Within the last two or three years it has been suggested that the glass was painted by a Flemish artist, named T. Aeps, who lived from 1480 to 1528. (See the *Times Literary Supplement*, July 22, 1904.) Aeps is said to have signed his works with the letter A and the figure of an ape. In one of the western windows David is seated on a throne delivering judgment on the Amalekite who said that he had killed Saul. On the arms at the sides of the throne are two animals supporting shields: a lion with a shield displaying a crown, and an ape with a shield bearing no device. On the sword of the executioner who has just beheaded the Amalekite is a capital A, close to the guard, on the spot where the maker of a sword usually engraves his name. The letter A is frequently found so placed. (See Sir Samuel Meyrick's paper in the *Archæologia* of the Society of Antiquaries, vol. ii, page 106.)

The evidence for the Aeps authorship of the Fairford windows does not appear to be sufficient. If 1490 is the correct date of



the foundation of the present church of Fairford by John Tame, and 1480 is also the right date of the birth of T. Aeps, little more need be said.

There is no reason why the glass may not have been of English authorship. On November 30, 1515, Barnard Flower, "the King's Glazier," entered into a contract with the authorities of King's College, Cambridge, for the glazing of the chapel there. He did not live to complete his work but died in 1525 or 1526, and the college thereupon made a further contract with four glaziers living in London and two Flemings to finish the work as Barnard Flower had stood bound to do. They were to use and fix all the glass that he had prepared and to add what was necessary. The twenty-six windows of King's must contain quite six times the quantity of glass required for Fairford. There were therefore contractors in England capable of undertaking work of such character and magnitude as John Tame wanted, though doubtless in a work of this size several painters would be employed, while the general design and the cartoons for each light might be prepared by one man.

With regard to the subjects chosen, it should be remembered that from the middle of the fifteenth century onwards many series of pictures were published representing our Lord's life and work. The poorer classes were unable to read, and these collections of pictures were intended to be, and were sometimes called "Biblia Pauperum." What more natural than that a successful and wealthy merchant like John Tame should have wished to provide his retainers and dependants with a summary of the Christian faith in the pictorial form. Living with such windows in their parish church he might well hope that the Fairford folk would hold fast the faith once delivered to the saints.

"heere

Devotion leads the eie, not eare,  
To note the catechizing paint,  
Whose easie phrase doth soe acquaint  
Our sense with Gospel, that the Creed  
In such a hand the weak may read."

W. STROUDE (1635)



SCENES FROM THE OLD TESTAMENT

Bigland, in his Account of the Parish of Fairford, 1791, says that "during the commotions, when the Republican army were on the march to Cirencester, William Oldysworth Esq.; the Impropiator, fearing its destruction, caused the whole to be taken down and concealed."

This must have been in 1643, when Cirencester fell, for a few hours, into the hands of the Parliamentary soldiers under Essex.

In 1678, however, when Antony à Wood visited Fairford, "Mr. Willm Oldswert, the Impropiator did, with great curtisie, show him the beautiful Church there, and the most curioss paynted windows set up in the reigne of K. Henry VII. The said church, Sir Edmund Thame, Knt. (who died 1534), did finishe, having been begun by his father, John Thame, Esq., who died in 1500."

The removal of the windows no doubt was hurried, and the replacement was certainly careless, for until the present writer undertook the work of preserving it, much of the glass was upside down, inside out, or otherwise misplaced, and the original





THE ANNUNCIATION, NATIVITY, MAGI, AND  
PURIFICATION

arrangement of lights in the north aisle was disturbed.

In 1703 a terrible storm occurred and large portions of the three western windows were blown in, stonework and all. What remained of the glass was carefully collected and replaced as far as found to be practicable; but piteous gaps remained. About the middle of last century an effort was made to repair this damage. The glass remaining in the west window above the transom was sent to be "restored"; whereupon it "softly and suddenly vanished away, and never was met with again," until the present writer hunted up and recovered a few fragments of it. Some were found in Birmingham, some in London. Mr. Westlake saw specimens of the Fairford glass twenty years ago in a museum in Belgium!

What came back after "restoration" was a copy of such old work as remained, with the gaps filled in to correspond with the original.

The two western lights of window No. XII, near the font, suffered in the same way at the same time; and though in this case

the "restoration" was not quite so drastic, it was sufficient to ruin them forever.

It was not, however, difficult, as Mr. Joyce long since pointed out in his magnificent monograph on the Fairford windows, published by the Arundel Society, to ascertain the place which each figure in the series of Prophets was intended to occupy, and they have all now been replaced in their proper positions. Lights, panels, and other portions which were inside out have been turned round. The St. Luke, unfortunately, suffered much from exposure to weather for two centuries; the enamel browns (the only pigment applied by the artist, the colour with the exception of the yellow stain is entirely pot metal) having nearly all peeled off.

Fragments which had been leaded into wrong windows and wrong positions have been brought back to their right places.

When all this had been done, there remained in many lights large gaps for which no pieces could be found. These had been filled with ordinary glazier's white in diamond quarries. This was now all removed and replaced by stippled browns, of varied tints selected so as to harmonise with the surroundings in each case, the lines of lead-work being so arranged as to continue the outline of the picture as far as possible and so help the eye to bridge the gap.

The writer spent upwards of six months in going over all the glass with the utmost care; marking every piece that was upside down, inside out, or otherwise misplaced; and finding missing fragments that had wandered into other parts of the church. So when the glaziers arrived they found full directions awaiting them. Each light, as they took it down and commenced to work upon it, was seen to have pieces of gummed paper attached to every misplaced fragment, and on the paper were written directions saying how the gap was to be filled. After each light was re-leaded, it was, of course, thoroughly examined before being refixed. Meanwhile the stonework was repaired, where necessary, so as to be ready for the glass which was replaced as soon as possible.



It took four glaziers from Messrs. Lavers and Westlake's works, twelve months to complete the re-leading.

In many cases the glass was found to be more than half eaten through by some atmospheric influences; that process must, alas! go on, and will in time destroy these beautiful examples of an art which has been all but lost, but everything that is possible has been done to preserve them. They stand here as a monument and memorial of the ages of faith, in order that we, amid the whirl of doubts and questionings in which we find ourselves, may look up at them and respond in our hearts, "All this I steadfastly believe."

Before entering upon a description of the windows in detail, it may be as well to point out that, strictly speaking, there is no *painting* on glass at Fairford; it is all, with the one exception of the yellow "stain," pot-metal shaded. The only pigment used by the artist was a sepia-like brown. This was in many instances laid on in one uniform wash, and the "lights" were wiped out with instruments of varying degrees of bluntness while the wash was still wet. The beautiful colours are all in the metal as it came out of the melting pots.

The glass varies in thickness from one fourth to one sixteenth of an inch. It is very opaque. When the sun shines upon the old, unrestored windows, no coloured light comes through, only diffused daylight; while in the case of the "restoration," the sun throws a coloured picture on the floor or the neighbouring wall. When *coloured* light comes through any piece of glass, it almost invariably stamps it as not being part of the original glazing.

There are in Fairford Church twenty-eight windows, all filled with this wonderful glass, four centuries old, and most of it in a good state of preservation. The whole series forms one connected scheme, in which each window and each light had its allotted place. In the aisles and clerestory we find the Prophets of the Faith, the Apostles of the Faith, the Historians of the Faith, the Defenders of the Faith, the Persecutors of the Faith, the Martyrs and Confessors of the Faith.



FLIGHT INTO EGYPT, ASSUMPTION, JESUS AMONG  
THE DOCTORS

In the chancel and side chapels the History of the Faith, and in the western windows, the Reward of the Faithful and the Judgment of the Faithless.

Within the screens there are eight windows containing a consecutive series of subjects depicting the gospel history. These are introduced by four typical pictures from the Old Testament, and because from the Old Testament, therefore, placed just outside the screen in window No. I.

These four subjects are:

1. The Serpent and Eve; the companion picture to the Angel Gabriel and St. Mary in No. III.

2. The Burning Bush; a figure of the blessed Virgin, who was not consumed though she became the Mother of the Son of God.

3. Gideon receiving the proof of the Divine presence and power which he asked for, the dew falling on the fleece but not on the ground, then on the ground but not on the fleece. So in later times to St. Mary alone among all the daughters of men it was said, "The Holy Ghost shall come upon





THE APPEARANCE TO ST. MARY, TRANSFIGURATION,  
APPEARANCE TO HOLY WOMEN

thee, and the power of the Highest shall overshadow thee."

4. The Queen of Sheba and Solomon; a companion to the visit of the Magi to the "King of the Jews," in No. III.

Through the screen we enter the Lady Chapel, and there find the history of St. Mary from the apocryphal gospel of the Infancy.

In window No. II there are represented:

1. The meeting of St. Joachim and St. Anne at the Beautiful Gate of the Temple.

2. The birth of St. Mary.

3. St. Mary at twelve years of age, going into the Temple to dedicate herself to the service of God.

4. The Marriage of St. Mary and St. Joseph.

Window No. III contains:

1. The Annunciation, a singularly beautiful treatment of the subject.

2. The Nativity in the Stable.

3. The Adoration of the Magi. sented as taking place in the same stable.

4. The Presentation in the Temple.

In window No. IV are:

1. The Flight into Egypt; St. Mary is feeding the Infant Jesus with fruit which St. Joseph picks from a tree, while angels bend down the branches to enable him to reach it. In the middle of the tree is a subsidiary picture giving the reason of the journey to Egypt, viz. the Slaughter of the Innocents.

3. The Child Jesus among the Doctors in the Temple. Our Lord is enthroned on a dais, the doctors sit on a form at His feet.

2. Between these two pictures is the Assumption of St. Mary, placed here, out of its chronological place in the series, so as to stand over the centre of the altar in the Lady Chapel.

No. V is the east window and sets forth the Passion. Above the transom is the scene at Calvary, occupying five lights and full of detail.

A Jewish priest and a Roman soldier both hold the spear which pierces the side. St. Mary falls fainting to the ground and is supported by St. John. By his side kneels the Magdalene looking up at our Lord.

An angel waits with outstretched hand for the soul of the penitent thief; a demon is in a corresponding position over the impenitent.

Longinus confesses his belief. Pilate and his suite look on at the execution. The soldiers and spectators are mounted, all but one — a foot soldier who stands close to Pilate and who bears on his belt the motto, "*Juge sans besoin.*"

Below the transom are five scenes representing the events of Holy Week.

1. The Triumphal Entry. Our Lord is received at the gate of Jerusalem by men and boys singing, "*Gloria, laus et honor.*" One of the boys holds a scroll with the words and music.

2. The Agony in the Garden; the three disciples asleep; Judas and his band enter through a doorway in the background.

3. Pilate washing his hands before the multitude.

4. The Scourging.

5. The Bearing of the Cross; the thieves in the middle distance; Calvary in the background with two crosses already in



position, the soldiers digging a hole for the third.

Window No. VI has three lights:

1. St. Joseph of Arimathea and Nicodemus removing our Lord's body from the cross.

2. The Burial in the garden sepulchre; Calvary with its three crosses in the distance.

3. The Descent into Hades, and the preaching to the "spirits in prison." There is a striking representation here of an imprisoned soul, appealing with uplifted hands for release.

Passing now into the south chapel, dedicated to the Corpus Christi, we find that nearly all the scenes in the windows have some reference to the Presence of our Lord's Body. At the same time they carry on the gospel history.

Window No. VII, forms a pair with No. IV, as already pointed out. It contains three subjects occupying five lights.

1. An appearance of our Lord, to St. Mary, after His resurrection.

3. He meets the three holy women as they return from the sepulchre. In the background is a subsidiary scene: the holy women at the tomb in St. Joseph's garden and the Angel announcing the Resurrection.

2. Between the two and over the altar of the Corpus Christi Chapel is the Transfiguration; the one occasion when something of the Divine Majesty shone through the veil which ordinarily hid it. An obvious reference to the Presence of Our Lord in the Blessed Sacrament. On His breast is a circular wafer of the Sacramental Bread, bearing the sacred monogram IHS. (The usual contracted form of IHSOUS), Moses and Elijah below the feet of our Lord, SS. Peter, James, and John in the foreground. On the two tables in Moses' hands is inscribed, not the Decalogue, but the Apostle's Creed!

Window No. VIII shows:

1. The appearance of the Risen Lord to Cleophas and another at Emmaus, when He made Himself known to them in the Breaking of the Bread.

2. St. Thomas receiving the demonstrative evidence of the Resurrection which he



DAVID AND THE AMALEKITE

had demanded, and hearing at the same time the emphatic statement of our Lord. "Blessed are they that have not seen and yet have believed." This scene was chosen for illustration as an encouragement to the faith of communicants:

"What if thy form we cannot see?  
We know and feel that thou are here."

Window No. IX has three subjects:

1. The second miraculous draught of fishes, with our Lord giving to His disciples the invitation, "Come and dine." The fish are laid on the fire of coals in the foreground.

The Corpus Christi is the spiritual food of the Church.

2. The Ascension.

3. Pentecost.

In depicting these last two subjects it is evident that the artist had to work to dimensions which were given him; the groups of figures are squeezed together by the stone mullions on either side. The glass in this case was unquestionably made for a church with just the same number of windows as Fairford Church actually possesses.



The three western windows of the church form a triptych on the subject of Judgment.

On either side is a typical Old Testament judgment; the sentence of David on the Amalekite (strict justice) in No. XIV; and the decision of Solomon between the rivals, each of whom said she was the mother of the living child (instant detection of falsehood) in No. XVI.

The great west window represents the Second Advent of our Blessed Lord.

He comes in the clouds of heaven and all His holy angels with Him; beneath His feet the world in masses of cloud; His throne a rainbow, the outer circles of which are formed of groups of apostles and angels round about the throne. St. Michael stands on the earth in the foreground, in the midst of the opening graves, and weighs the souls in his balance. Angels receive the dead as they rise on the right, and bear them away to the golden gate where St. Peter stands with his keys of office.

All this detail, however, does not at once catch the eye, and some of it can only be seen after careful examination with a binocular. The general effect is a blaze of splendid colour. Even after twenty years familiarity with the windows the writer often stops on his way out of church after evensong, especially in the autumn, to wonder at the depth and tone of the magnificent rubies, and to mourn over the great storm and the even more destructive "restoration" which have quite ruined the upper half of this marvellous picture.

All honour to the memory of John and Edmund Tame, to whose piety and liberality we owe these splendid examples of an art which is all but lost.

And beside the names of the founders the name of William Oldysworth should be written, for that he, in a day of trouble, rebuke, and blasphemy, did what he could to save this matchless glass from the ignorant fanaticism of the iconoclast.

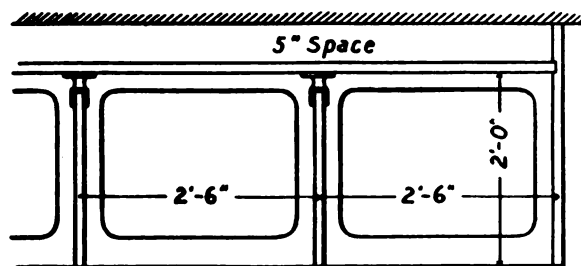




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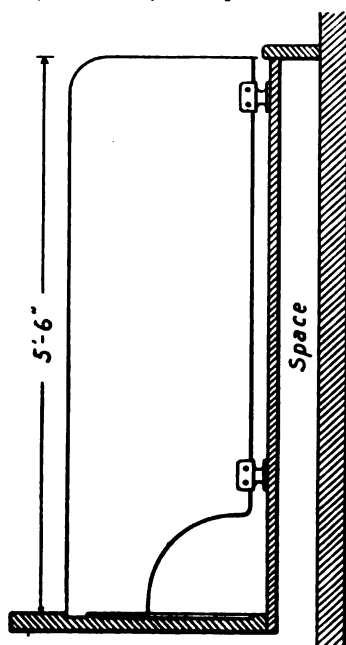


Plan - Ur. Stalls

THE accompanying details of Slate Toilet Room Work, taken from the plans of Mr. George B. Post, Architect, show the method of making and applying upwards of forty thousand square feet of Vermont Green Slate set in these buildings.

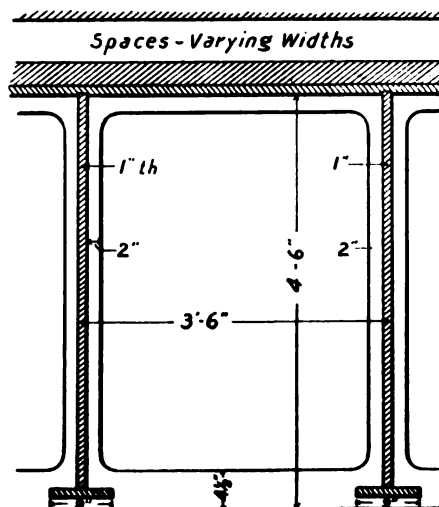
The features of this slate are its nonporosity, great strength, and desirable colour.

Differing from marbles and most other stones, this slate rock is practically without absorption; a severe test of immersing for several hours, weighing, baking, and reweighing, showing absorption of only *one fortieth of one per cent*, i.e. .024 to .026.



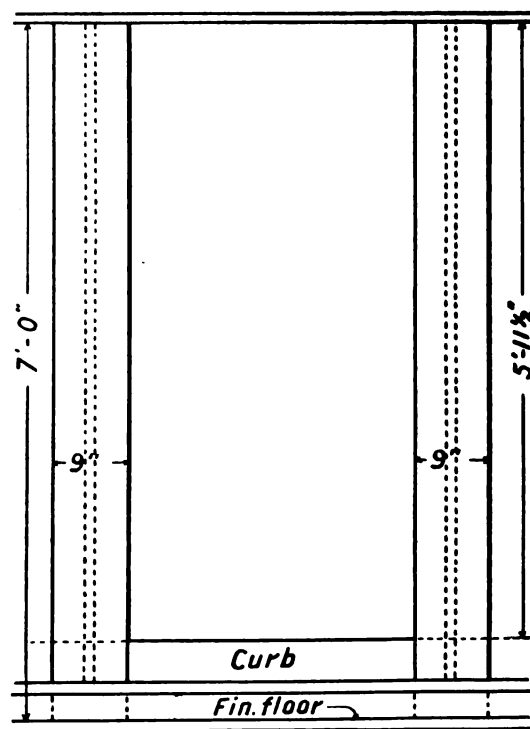
Elev. Ur. Stalls

A test for abrasion, in comparison with the best black slate obtainable, was made by the supervising school architect of one of our large cities, (the samples being 12" x 12" x 1"), resulted in the block wearing to  $\frac{1}{4}$ " on one side and to  $\frac{3}{8}$ " on the other, while the green wore to  $\frac{1}{4}$ " on one side and to  $\frac{1}{8}$ " on the other. Thus the abrasion of the



Plan for Shower Bath Booths

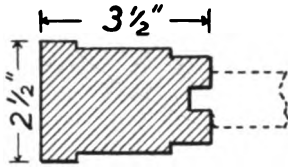
green was 11% less than that of the black, and was at the same time more uniform. Each of the tests mentioned was made with freshly quarried stock, and it is a well-



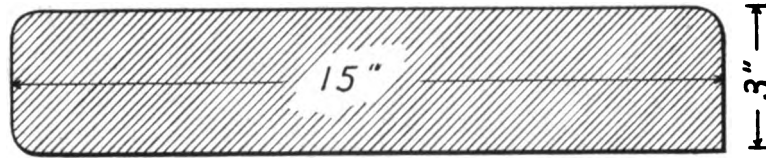
Elevation-Shower Booths



## INTERIOR SLATE WORK



*Sec. thro' Cornice  
for Toilet Part'ns.*



*Section thro' Coping of Swimming Pool;  
and of Raised Platform around Same.*

authenticated fact that the longer originally sound slate is exposed the tougher it becomes.

Tests for strength were made at the Watertown (Mass.) Arsenal, with the following result:

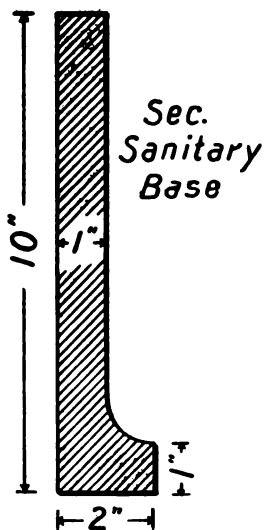
(Figures given are averages of three tests of each class)

Test No.	CLASSIFICATION	Colour	Size	ULTIMATE STRENGTH		
				Total	Per Sq. In.	
12,011-13	Compressive Test of Slabs	Green	30 in. long 12 in. wide 2 in. thick	409,000 lbs.	17,035 lbs.	
12,020	Compressive Test of Cubes On Bed On Edge	Green	4 in. each way	374,500 "	23,400 "	
				378,800 "	23,650 "	
12,022	Transverse Test of Threads Supported at ends 54 in. apart. Loaded at middle	Green	5 ft. long 12 in. wide 1 in. thick	1,460 "	Distributed Load	Maximum Deflection
					9,585 lbs.	.301 in.

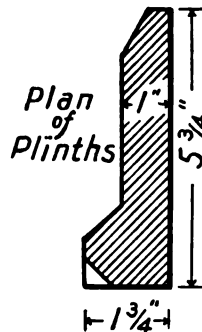
Modulus of rupture computed by the formula,  $R = \frac{3Pl}{2bd^2}$

It is also peculiarly desirable on account of its refreshing gray-green colour, which, while mostly clear, is often attractively mottled.

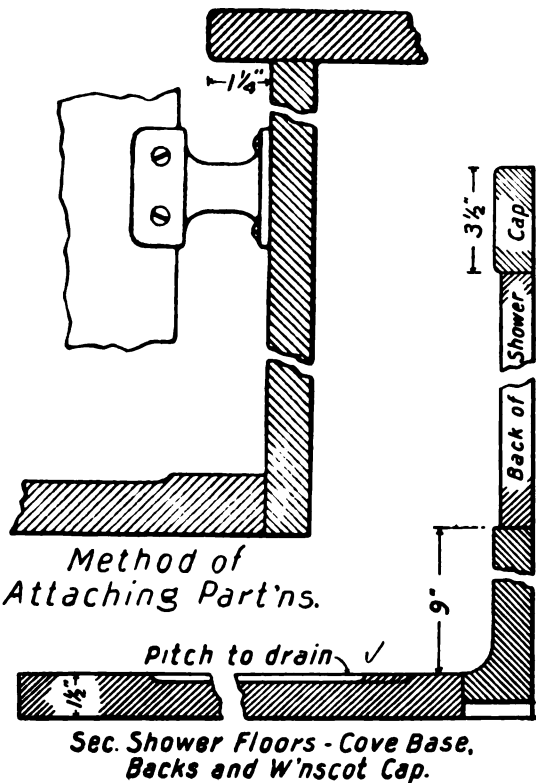
The Mathews Slate Company, in conjunction with their manufacture of Natural Colour Roofing Slates, mills enormous quantities for structural purposes, the buildings of the College of the City of New York being but one of many projects satisfactorily supplied from their quarries and mills.



*Sec.  
Sanitary  
Base*



*Plan  
of  
Plinths*



*Sec. Shower Floors - Cove Base,  
Backs and W'nscot Cap.*





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# Christian Art

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asks the attention of all interested in elaborate decorative stone to the following list of buildings, where their concrete stone has been used within twelve months, or now under contract. In this list, the small and inconspicuous buildings have been omitted.

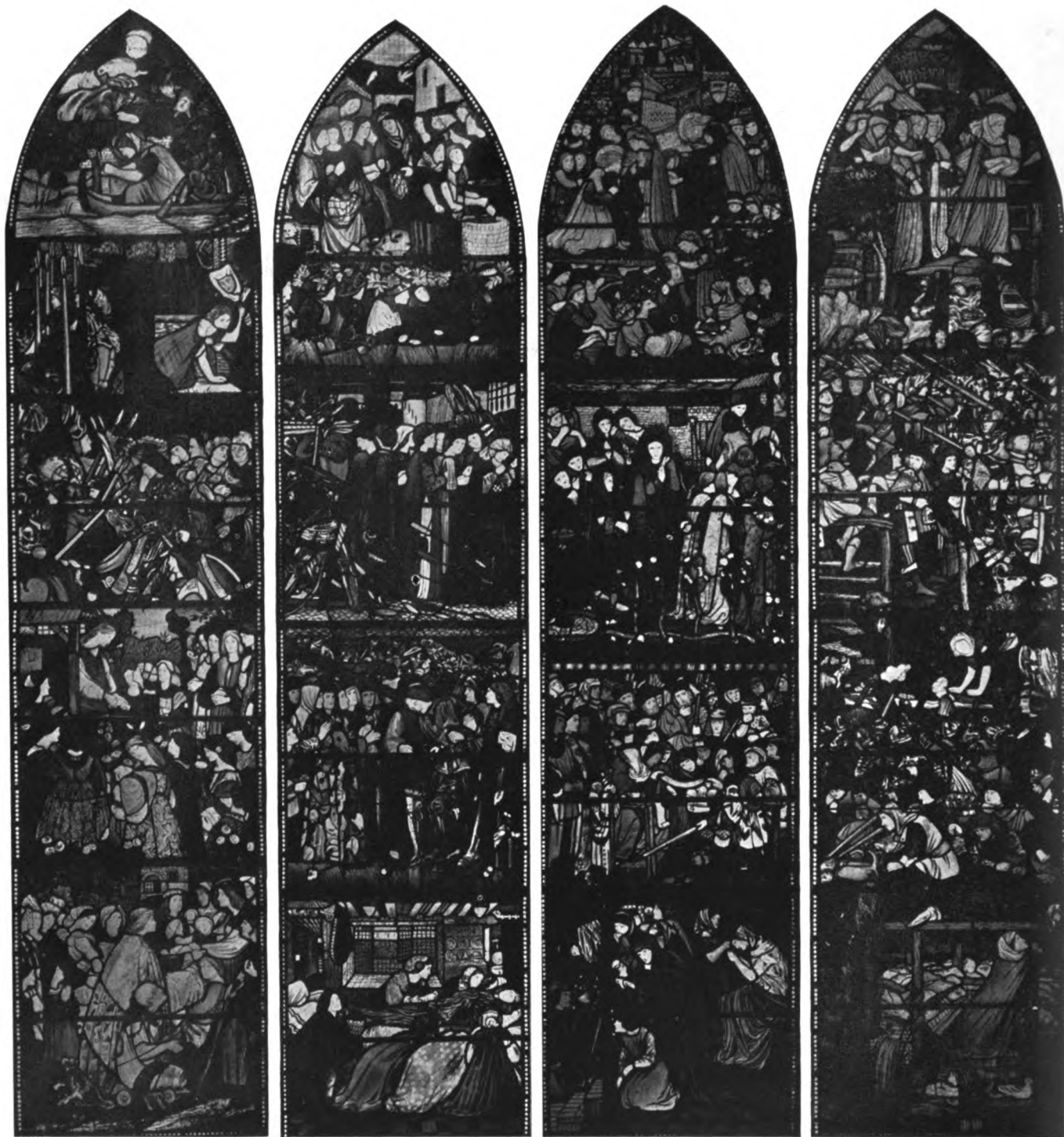
<i>Description of Work:</i>	<i>Architects:</i>	<i>Description of Work:</i>	<i>Architects:</i>
CHRIST CHURCH, WEST HAVEN, CONN. This is a Gothic church, and our stone included all trim, as well as interior columns, elaborate window tracery, and tracery in cloister.	CRAM, GOODHUE & FERGUSON.	ONTARIO COUNTY COURT HOUSE, CANANDAIGUA, N. Y. About two hundred stone balustrades, columns, and bases.	J. FOSTER WARNER.
ST. PHILIP'S CHURCH, DURHAM, N. C. This is a small building, costing about \$25,000.00 but our stone was used for doors, jambs, and window tracery.	CRAM, GOODHUE & FERGUSON.	SANGER RESIDENCE, SANGERFIELD, N. Y. Very intricate ornamental balustrade and piers.	HOWELLS & STOKES
TRINITY CHURCH, NEW HAVEN, CONN. This is twenty-four large columns and caps for nave and aisles.	CHARLES C. HAIGHT. L. W. ROBINSON.	CHRIST CHURCH, BAY RIDGE, N. Y. Elaborate Gothic trim in columns and arches and window tracery.	CRAM, GOODHUE & FERGUSON.
CADET BARRACKS, WEST POINT, NEW YORK. This is an elaborate Gothic structure, including canopies and 103 foliated and grotesque bosses.	CRAM, GOODHUE & FERGUSON.	REGULATOR HOUSE, WEST POINT, N. Y. Small building, with simple detail.	CRAM, GOODHUE & FERGUSON.
BRIAR CLIFF MANOR, BRIAR CLIFF, N. Y. Sills and lintels only.	GUY KING.	CHURCH OF THE IMMACULATE CONCEPTION, TUCKAHOE, N. Y. Exterior and interior trim, with window tracery.	THOMAS J. DUFF.
ST. JAMES CHURCH, WOODSTOCK, VERMONT. All store trim, including stone window tracery.	CRAM, GOODHUE & FERGUSON.	STATE OF CONNECTICUT, MODEL TRAINING SCHOOL, WILLIMANTIC, CONN. A portion of the trim, chiefly reinforced lintels.	DAVIS & BROOKS.
FIRST BAPTIST CHURCH, NEW BRITAIN, CONN. Includes doors, window arches, and trim, but wood was used for tracery.	CHARLES B. DUNHAM.	PROVIDENCE CITY HOSPITAL, PROVIDENCE, R. I. This is the trim for a group of eight buildings, where our stone was taken in place of marble, but only after elaborate and severe tests were made, of many makes of so-called artificial stone.	MARTIN & HALL
CHRIST CHURCH PARISH HOUSE, BIDDEFORD, MAINE. All trim in Gothic.	MCLEAN & WRIGHT.	MEMORIAL TO HON. RUSSELL SAGE, CRAM, GOODHUE & FERGUSON. A massive church and manse, with elaborate Gothic detail in trim and tracery, including aisle and nave arches, in all over one thousand tons of our stone.	
ST. STEPHEN'S CHURCH, PORT WASHINGTON, N. Y. All store trim, but without tracery; not yet put in.	RADCLIFFE & KELLY.	MOUNT PLEASANT BAPTIST CHURCH. A small amount of detail in place of terra cotta.	ARTHUR E. HILL.
ST. MARY'S CHURCH, NEW YORK CITY. Elaborate tracery and trim furnished in stone produced from red sandstone and cement.	T. E. BLAKE. CARRERE & HASTINGS.	GYMNASIUM, WEST POINT, N. Y. This is a massive building of granite, costing about four hundred thousand dollars; our stone is used for the trim, and decorative panels, in quantity about one thousand tons.	CRAM, GOODHUE & FERGUSON.
ST. JOHN'S CHURCH, HARTFORD, CONN. Very elaborate details in Gothic, with all trim and interior columns, arches, and window tracery.	CRAM, GOODHUE & FERGUSON.	RESIDENCE OF PIERREPONT B. FOSTER, Esq., NEW HAVEN, CONN. This building of brick is of the Elizabethan period, our stone being used for the entrances; for trim, including window jamb and mullions.	HENRY KILLAM MURPHY. RICHARD HENRY DANA, JR.
COLLEGIATE BUILDING FOR HOLY GHOST FATHERS, CORNWELLS, PENN. EPIPHANY MISSION, DORCHESTER, MASS. This building is in concrete blocks not furnished by us, but we supply elaborate doors, windows, and delicate tracery.	R. W. BOYLE. F. A. BOURNE.	STORE FRONT, 157 Orange St., FOR W. R. PITKIN, Esq., New Haven, Conn. An entire front in our stone and an excellent example of its architectural superiority over terra cotta.	ALLEN & WILLIAMS
THIRD DISTRICT SCHOOL, BRISTOL, CONN. Elaborate entrances, sills and lintels.	FOOTE & TOWNSEND. SPERRY & SELLERS.		

It should be borne in mind that there is no secret process about this material, and it can be made by anybody using the same material and with the same organization. It is respectfully submitted that the reputation of the architects, as well as the character of the structures, forms a conclusive argument as to its quality.









HISTORY OF ST. FRIDESWIDE. DESIGNED BY  
SIR EDWIN BURNE-JONES. CHRIST CHURCH  
CATHEDRAL, OXFORD



# Christian Art

Volume Four

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Number Two

## PAINTED GLASS AND ITS PROBLEMS

*By Harry Eldredge Goodhue*

**S**TAINED glass as a general subject in a technical sense has already been discussed so ably by Mr. Ditchfield in a former number of *CHRISTIAN ART*, that I shall use my limited space mainly in considering a few topics of obvious interest both to the clergy and to the donors of what I conceive to be the most precious form of religious gift or memorial. A word or two perhaps at the outset may seem like a defense of the present state of the art itself. That, at least, is an impression I wish to create.

The same renaissance in ecclesiastical glass to which Mr. Ditchfield refers as appearing in England simultaneously with the Gothic revival, has lately been experienced in the United States — this might properly be hailed as a second American renaissance, for toward the end of the nineteenth century some of our painters and decorators, dissatisfied with the extremely poor glass that was being imported from England and Germany and guided in a new direction by a great leader, set about founding for themselves a school so new, so distinctive, so different as regards material and methods and new point of view, that for years we knew nothing else. A dominating influence was established. If a window was dedicated, the first question asked was, Which of three or four famous painters designed it and which of an equal number of well-known firms made it? This school is still extant, although it is not represented in the illustrations for this article.

A preliminary definition of our major

term may be advisable. The very phrase "Stained Glass," although accepted for anything that fills a church window, is often misunderstood. The only stain in a technical sense, actually, that is available in the processes of the craft is silver stain, made by dissolving pure silver ore in nitric acid and grinding it with a powder (usually Italian pink or yellow ochre) to serve as a vehicle. When this stain has been applied to a white or light tinted glass and exposed to the heat of a kiln, a really transparent yellow tint remains on the glass. During the Italian and French renaissance staining became a usual practice, with application chiefly to domestic or non-ecclesiastical work. This type of treatment resulted in what most properly should be called "stained glass," for it consisted practically of ornamental designs traced in outline, filled in and even shaded in stain.

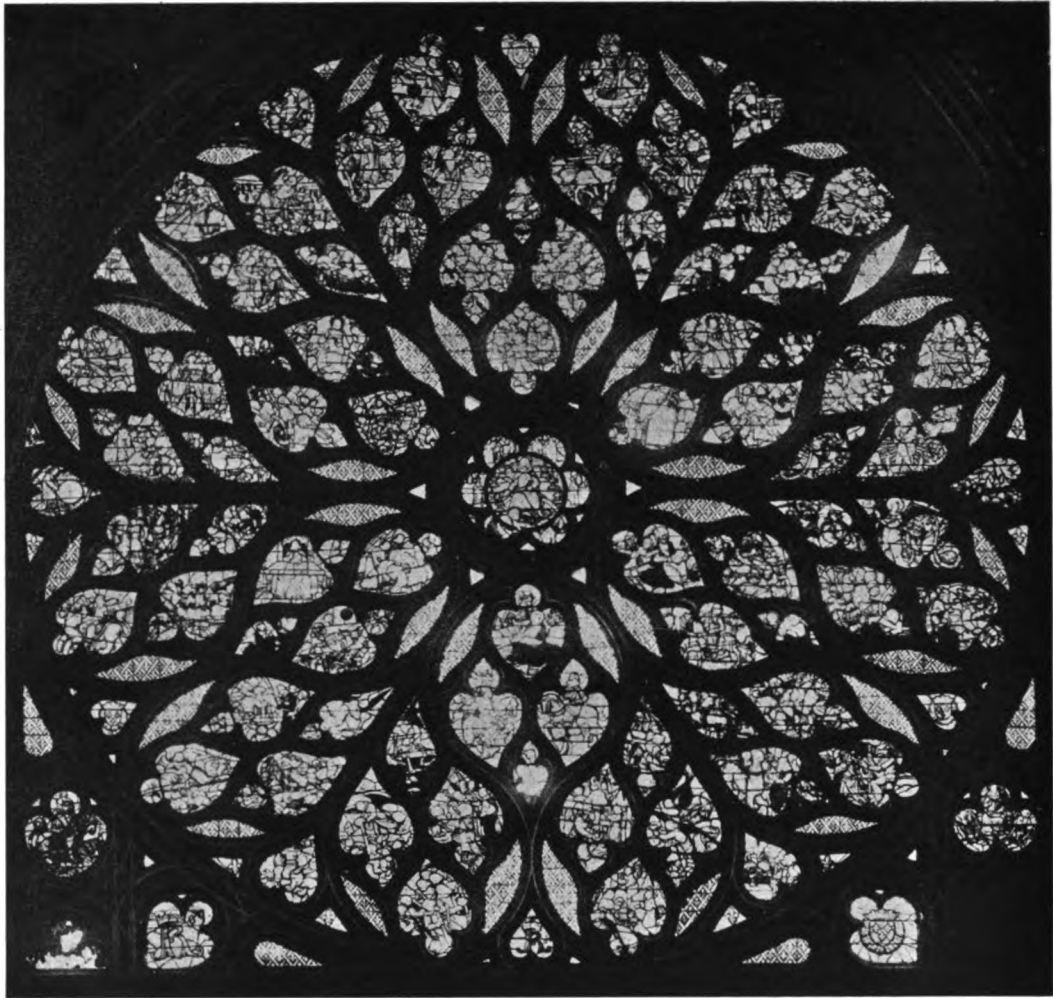
The paints, aside from this stain, which are used in glass painting are not transparent and in no sense could be called stains. The coloured glass itself is, of course, stained in the making by the use of oxides. For windows of the great past, and the best of to-day, however, as we wish to speak of them in this paper, "painted glass" would be the truer designation.

The paramount question which concerns the designer of to-day is, Why can we not equal the glass of Gothic times? And the answer, generally, is short and simple, Because we are not Gothic.

Instead, however, of rendering this short answer, let us for the sake of explicitness

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THE ROSE WINDOW, SAINTE CHAPELLE

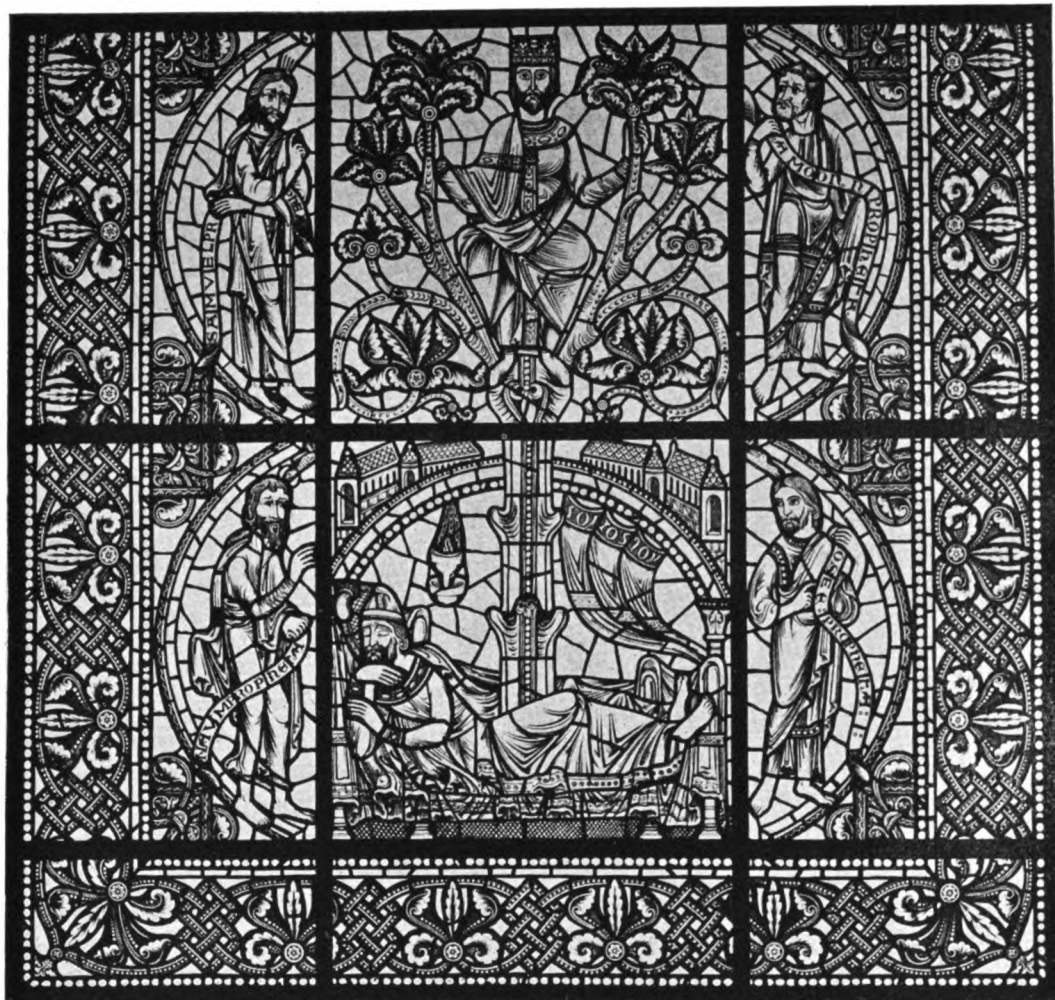
take up a few considerations that may help us to see either why we cannot stand on an equality with our predecessors, or, if it could be possible, how we might hope to regain, through a spiritual renaissance, the complement of our technical revival, the point of view that made possible the most glorious colour achievements of all times.

In face of wonderful restorations in France which all but defy detection, which melt into the old work, matching it, harmonising with it, and duplicating it, one is sometimes perplexed to know why we cannot equal the work of the past. The answer must include several factors.

That, as has just been said, we are not Gothic must be admitted to be a directly practical consideration. The men of the golden days knew only the art of their own

time. Their public was unspoiled by eclecticism. They were not subject to dictation, nor were they obliged to compromise with clients regarding either artistic or ecclesiastical features of their design. When the Bell Founders' Window, for example, was made for the north aisle of York Minster, we can hardly imagine that a committee of founders paid weekly visits to the craftsmen engaged in making the glass for the purpose of criticising the expression of the figures or the drawing of the bells, and of compelling alterations to meet their views. Yet this is exactly what occurs in America to-day, where ignorance of art is often associated with considerable information about art. Many a window designed by a serious-minded glass man would have been





LOWER SECTION OF CENTRE OPENING, JESSE WINDOW, WEST FAÇADE, CHARTRES CATHEDRAL

infinitely better if it had not undergone changes in the making to please a client who objected to the attenuated delicacy of a Gothic hand, or who abhorred halos and preferred Roman lettering—matters which from the designer's standpoint had vitally to do with an ultimate good result.

The window makers themselves, in the old days, were regarded as authorities and were trusted to know what was best — a circumstance which alone was enough to enable them to produce the very best that lay in them. It must also be remembered that their art was entirely their own, the unique style of their own day. They did not have to imitate the character of the seventh and eighth centuries to meet the needs of their buildings.

Another modern disqualification, per-

haps the most fundamental, lies in our being divided religiously. Doctrinally divided, it is not in us to labor with the same high aim, the love and reverence of God, that distinguished the founders of our craft. We are hampered, certainly, with no lack of material, nor can there be comparison of the ease in which our workmen build their windows with the laborious method employed four or six centuries ago; but in studying Gothic glass one is impressed more and more with the reverential attitude in which the artists approached their work. It was almost as if they had made their designs upon their knees. Their glorious achievements were their prayers, translated in lasting form.

This spirit of glorification of God is what is most lacking in modern glass. Techni-





AN EXAMPLE OF FOURTEENTH  
CENTURY FRENCH





CHURCH OF ST. LOUIS. WINDOW GIVEN BY  
THE CITY OF PARIS IN 1842. ST. LOUIS  
KING OF FRANCE



cally successful, as much of it is, one finds a sophistication about it, and too often a hard cut-and-dried stereotyped effect which for want of a better term we might call "commercial." The ancient law of consecration stands, and, sad to say, without reverential incentive, it must always be profit that is the prime consideration.

By monks or at least under the direction of ecclesiastics the early glass which one so much admires was made. These were men who knew art in its religious aspects and who used it in their own way for its iconographic or educational value as well as for its æsthetic appeal. They were fully aware that ecclesiastical designs in glass served as an ethical instigator to moral rectitude, and they made their windows with this one end in view. Glass, therefore, was not made on lines of art for art's sake, however much its beauty might seem to imply such a purpose.

For the functions of church windows are two: They have an educational and devotional effect and they make a decorative or artistic impression. In the centuries in which the art was in its infancy, and even as it reached maturity, the widespread ignorance, the difficulty of attaining accurate knowledge, the inability of most persons outside the Church to read Latin, the language of missals and illuminated manuscripts made it necessary to teach the Bible, the Gospels, and church history through the medium of pictures. Historical scenes interwoven with symbols and emblems were usual subjects for wall paintings and mosaics. As, however, the making of windows developed into an important art an entirely new and brilliant opportunity was created whereby to teach the people. Colours unattainable with the most skilful use of pigments in the ordinary processes of painting were generously used. The glorious outcome appeared in that golden period of "stained glass," the thirteenth and fourteenth centuries.

The vigour with which this art developed is easily explained. For educational purposes nothing heretofore had been found to compare with the opportunities afforded by pictured windows. To them more and

more space was given in the planning of churches. The popular subjects of both Old and New Testaments, as well as the historical and legendary subjects appertaining to the Church, became sermons in glass. Needless to say that they preached well to devout worshippers, who gained their knowledge of the revelation of God to man by reading pictures and symbols as we read text.

From the standpoint of decoration in colour it is also true that nothing had been known like the glories of the new medium. The opportunity, as in all other great movements of history, evoked the men to take advantage of it. In spite of wars and the spirit of iconoclasm, in spite of Henry the Eighth, Oliver Cromwell, and the French Revolution, a vast amount of glass still surviving shows what a wealth of it the churches and cathedrals must have possessed at the opening of the sixteenth century. The study of the old churches, furthermore, makes it very evident that one of the most important adjuncts — if not the most important — to ecclesiastical architecture is stained glass. One needs but enter the portal of, say, Chartres Cathedral, to realise its dominant beauty, or to go into some modern churches to understand that, as it may constitute the finishing touch of loveliness to a carefully planned edifice, so, unfortunately, it can and frequently does ruin the result expected by a conscientious architect.

Continuance of the art in our day is further proof of its abiding appeal to the imagination and the heart. In particular the present popularity of stained glass as a form of memorial is easily understood, for no more distinctive means could be devised by which to commemorate loved ones or the distinguished dead, or by which to associate the donor's own name with his church. From early times glass has been employed frequently in the creation of memorials, and most worthily so employed. The gift of a window, far from being a token of pride, as is sometimes alleged, is a manifestation of faith, a visible sign that the giver subscribes to the truths of religion and willingly contributes from his savings





MEMORIAL WINDOW, ST. STEPHEN'S CHURCH, COHASSET  
DESIGNED AND EXECUTED BY THE HARRY ELDREDGE GOODHUE CO.

to honour and perpetuate these truths, to the glorification of God and the beautification of His house in the form of a permanent memorial.

The technical differences between ancient and modern practises disclose considerations interesting to non-professional people as well as to the specialist. The question, for example, is often raised as to divergences of colour between the new and the old glass.

The marked richness of colour in the early stained glass, it should be noted, is not entirely due to time. Much of the tone, however, has resulted from the happy accident that a fungus-like growth has spread over the outside surface, acting, to use a water-colourist's term, as a greenish-gray wash would upon a brilliantly coloured drawing. This effect is particularly noticeable on the whites, which have

acquired a curiously soft horny colour in themselves, but which, as the action extends over the entire window, still keep their place and count as whites. It is almost a rule that the earlier the glass the richer and lower toned it is found to be. When the fifteenth century in England, with its vogue of the perpendicular Gothic, witnessed the introduction of the beautifully ecclesiastical canopies of white glass decorated with silver stain, the prevailing tone of windows became light. Canopies of this general character have largely prevailed throughout the modern revival as associated with English Gothic. They act as a silvery frame to richly coloured motives that are at once eminently ecclesiastical and adapted to our atmosphere.

Leading involves another matter much under consideration. In the manufacture of large sheets of glass it is easily under-





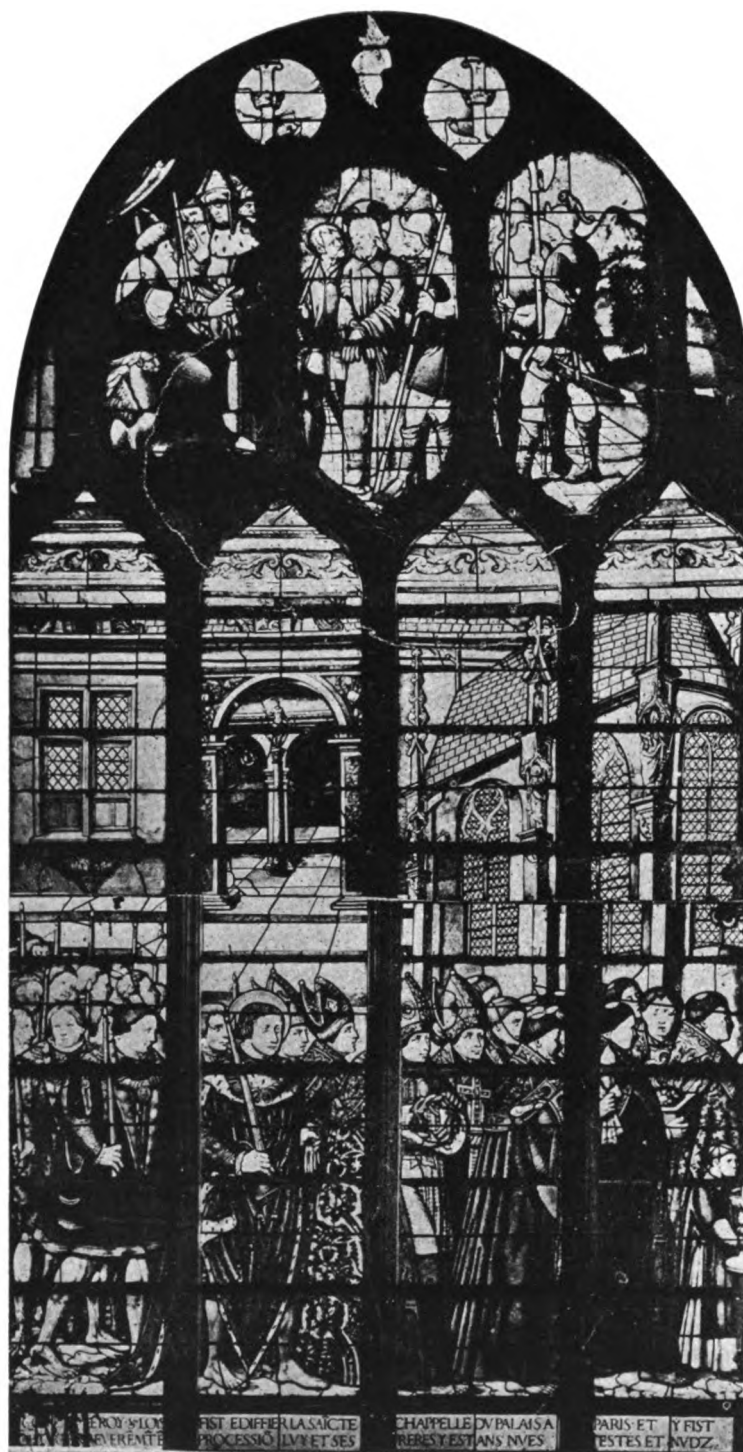
THE RESURRECTION, CATHEDRAL, FLORENCE. BY Ghiberti

stood that the glass makers of the earlier centuries had no such facilities as modern manufacturers have. It is probable, indeed, that the pieces were in reality very small, and that this circumstance partially accounts for the small bits of glass and the great quantity of lead which one finds in the old windows. Such an explanation, however, does not wholly cover the case, for it is noticeable that the pieces of glass in the twelfth and thirteenth century were on the whole larger than those of the fourteenth century.

Apart, at any rate, from matters of archæological dispute, there is to-day in some quarters a tendency to call for an

extraordinary amount of unnecessary leading. This tendency we shall do well to consider briefly. The constructive use of lead, it should be understood, is to bind one piece of coloured glass to another. Each colour or shade of that colour must be separated from the next by a strip of lead. To effect that these pieces of glass shall be sufficiently small to insure safety in firing and to give to the window both a mosaic colour value and due strength after being leaded is the mission of lead from the standpoint of art and craftsmanship. Employment of extra leads involving nothing but complication or imitation of ancient work, in which a considerable percentage of the





CHRIST BEFORE PILATE. TRANSFER OF  
 RELICS TO SAINTE CHAPELLE CHAMPIGNY  
 SUR-VEUDE



lead is due to restoration after the glass had been cracked, deserves to be regarded as affectation, and recalls the axiom about constructed decoration rather than decorated construction.

Still another excuse for our not equaling Gothic glass should be stated. It is an unpleasant subject for comment. It lies in a "commercialism" which is by no means always one sided. Members of the public quite as much as the artists are apt to lack the spirit of sacrifice. Specifically it is very rare for one of our window makers to receive a *carte blanche* commission. About the only cases of recent record pertained to that school of the first American renaissance previously mentioned in this article. The vital questions usually asked when a design is made are, How much will it cost? and, How soon can it be executed? If the first answer does not meet the client's views another and simpler design must be made. This, I think, is the place to say most emphatically that the stained glass window is the very last place after the high altar in the making of which there should be exercise of economy.

Contrast this principle with the usual practice. The customary way in an ordinarily prosperous parish engaged in building a new church is to begin in the early stages with the greatest care. A good design has been secured at the outset. A fine stone has been selected for the walls, some good woodwork for the sanctuary or chancel furniture. Everything is carefully looked into and the best chosen until the question of glass approaches. By this time it is found that the extras and unexpected expenses have increased the outlay to such an extent that the allowance for glass must be curtailed. Thereupon the enthusiastic designer, his hopes and aspirations dashed to the ground, must try to do something good even along lines whose simplicity tends toward meagreness. If he thinks too well of his reputation and refuses the work there are a hundred and one others glad of the chance upon a small margin of profit to desecrate God's house with atrocities misnamed artistic. Such things often are so bad that they drive away the

feeling of devotion they should have inspired.

Arrangement of an iconographic scheme, to be adhered to until all of the windows are in place, should be a first and most important step when a new church is built. While I fail to find a fixed authority for any set rules in this regard many of the Gothic cathedrals plainly show a tendency to order in subjects which could not have been accidental.

Let us imagine for our own pleasure what might be done with a real church in laying out an iconographic plan for the glass. The building, it must be premised, is properly oriented, with great east and west windows, two large transept windows and windows both in the aisles and clerestory. How should we begin?

For the Passion and Crucifixion the east window in the place of honour above the altar clearly calls. Opposite is the west window, probably the largest in the church. This should contain the Tree of Jesse with the Blessed Virgin and the Infant Saviour in her arms as the crowning figures. So far, we have the genealogy of Christ and the Atonement at each end of the building with two more large windows to fill. In one should be the Nativity, or better still, that combined composition which makes the fact all the more capable of poetic treatment: the Nativity in the centre with the worshipping shepherds on the left hand, the adoring Magi with their gifts on the right and the Heavenly Choir above. This could be the subject for the south transept window. In the north window what more fitting theme could be found than the Ascension?

Now that the four most significant windows have been provided for, we need but to connect these in iconographic sequence, either historically or, for an educational reason, ethically. Beginning with the south aisle at the transept the windows might portray the historical events of our Lord's life. The north aisle could be devoted to his miracles and parables, or the whole series of aisle windows could illustrate his ministry.

If this arrangement should be followed





AN EXAMPLE OF LATE ITALIAN STAINING



the clerestory windows would be given over to the Old Testament with a series of heroic attenuated figures, Prophets or Psalmists — attenuated because they would be high above the eye and would necessarily be foreshortened by the angle of vision, and hence if drawn correctly would appear rather squat when elevated to their place. Should there be chapels, the windows of these should, of course, be devoted entirely to their patrons.

This, then, is an outline of a scheme which would have continuity of subject. It is, however, but the outline, for we should have to consider details still further, introducing types from the Old Testament of which the main subjects are the anti-types. Didron carefully explains that in the early Christian and Gothic periods, an almost absolute rule was followed and has unearthed as authorities the *Manual of Dionysius*, the *Speculum Humanæ Salvationis*, the *Biblia Pauperum*, and *Speculum Sanctæ Mariæ Virginis*, all very ancient works.

These types from the Old Testament might be used in various ways. The windows could be divided into main subjects, or anti-types, with little scenes in the base, a favorite way in all periods of glass; or, if the aisle windows were of three openings, the central one could depict the New Testament subject and the two flanking ones that from the Old Testament.

This is a large church we have been filling; for a single country parish would be required the same careful thought for the iconographic significance of the subjects.

From glass and iconography let us turn to the artist. What personal qualifications should he possess to be worthy of the high trust which is his? First of all, as already intimated, if he hopes to approach the spirit of pre-Reformation art, which is acknowledged the greatest in stained glass, he must be a religious man. He must

believe in and love his beautiful craft. He must be a student possessing knowledge which, of course, can never be complete, but which will entitle him to hold authoritative views on matters of archæology, the Bible, and ecclesiastical history. Besides being an artist in the sense of possessing sound draughtsmanship and a good colour sense, he must be a consummate decorator, having a practical knowledge of architectural styles, with special reference to Gothic architecture (since stained glass is essentially a Gothic art and must ever be associated with that pre-eminently churchly style). To these qualifications let us not forget that though the designer may not have literary gifts he must be a poet in temperament. Bald and uninspired illustrations of sacred subjects cannot make good windows, however well drawn they may be. The art is one which gives a man many a chance to make picture poems. Even in a church where an iconographic scheme has been adopted, there are certain to be other windows besides those taken up with the formal plan and it often occurs most wisely that scenes are introduced from the lives of mediæval or later saints. It was in such opportunities that the men of long ago left the impress of their delightful naïveté, in that quaintness and originality which the more usual subjects hardly permit since we have grown to know them too well through their translation from popular paintings or even pencil drawings into a medium for which they were not intended. Once and for all there must be in the thoroughly competent designer a subtle spirit of belief, a faith in the everlasting truth of the Redemption and in the authority of God's word, for the unapproachable truths he has to portray in a straightforward, poetic representation of his subject, the final result serving the purpose of glorifying Almighty God in His Holy Temple.

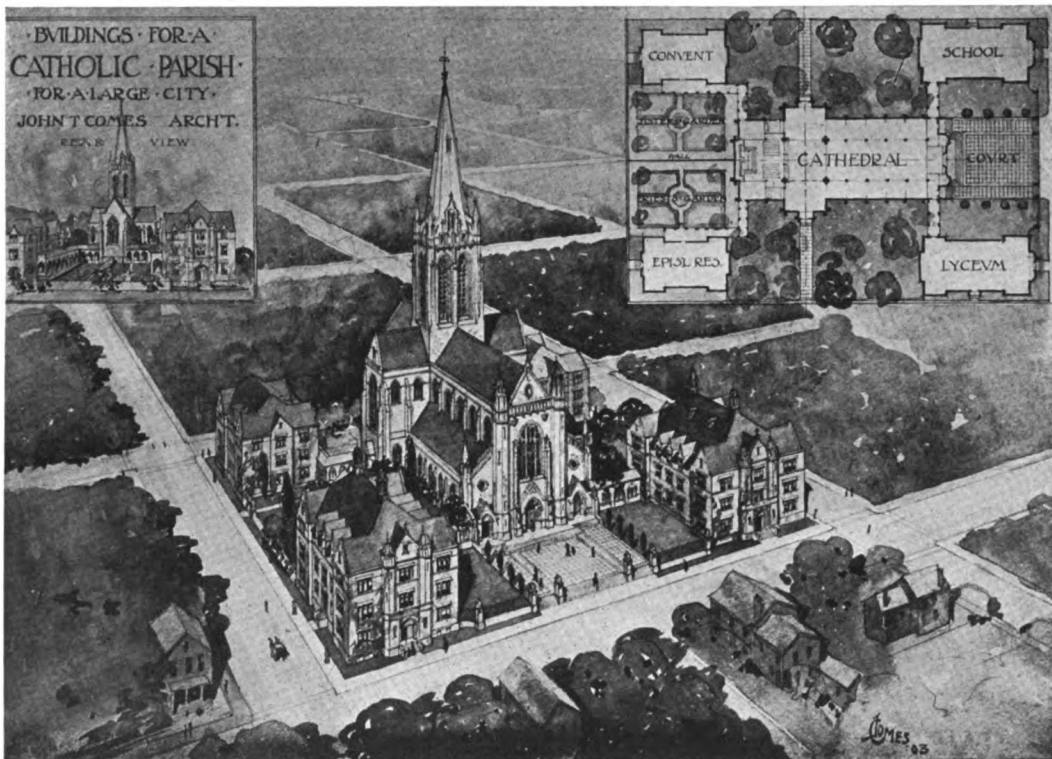


# THE CATHOLIC CITY PARISH

*By John T. Comes*

**T**HE problem of designing buildings for modern Catholic parishes in a large city has not received the serious attention from the authorities that its merits really demand and deserve. I doubt if there are more than a couple of parishes in the country that have all their buildings designed in harmony with their architectural style, in symmetrical arrangement of plan, and convenient intercommunication, treated as a whole rather than as individual units. There has been evidently a lack of foresight in allowing the buildings of city parishes to develop, or grow in a haphazard and incongruous sort of way. No attempt has been made at unity or harmony of expression, there is evident no dominant idea permeating all the buildings. The method of procedure has been somewhat like that of the man with a large family who

bought a small lot and built thereon a small house, and as the family increased in numbers, made additions or alterations to it from time to time as required by the immediate circumstances. The Catholic Church in this country has grown almost in a similar way, a growth that was hardly anticipated by the founders of the various parishes in our large cities. A parish often began by erecting a small frame structure to serve as a chapel on ground scarcely large enough to accommodate it. In time the neighbourhood began to grow and develop, and so did the parish, compelling other acquisitions of property and extension of buildings, necessitating often a greater outlay of money for additional property, on account of local improvements. It was obliged to pay extra for the very improvements made by itself. The







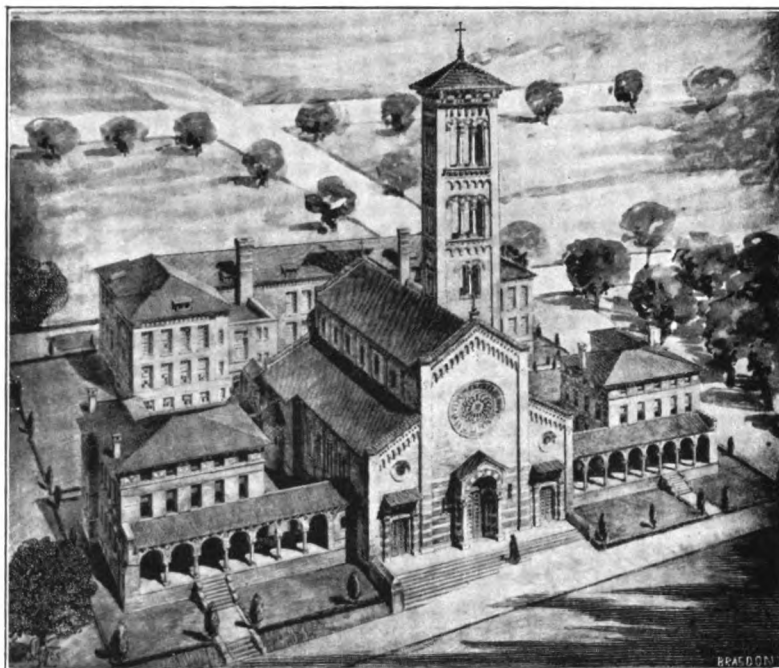
ST. JOHN THE BAPTIST, PITTSBURGH, FRONT VIEW

additional buildings had to be erected and accommodated to suit the peculiarities of the ground as best they could. The relation of one building to the other was not always as it should be. Often the convent inhabited by the sisters who taught the parochial school was several squares distant, the rectory may have been across the street from the church, and the parochial school placed so close to the church that one interfered with the other in securing ample natural light. The buildings having been erected at various times and generally by different architects, produced a result anything but pleasing or edifying, although under the circumstances really nothing better could have been expected.

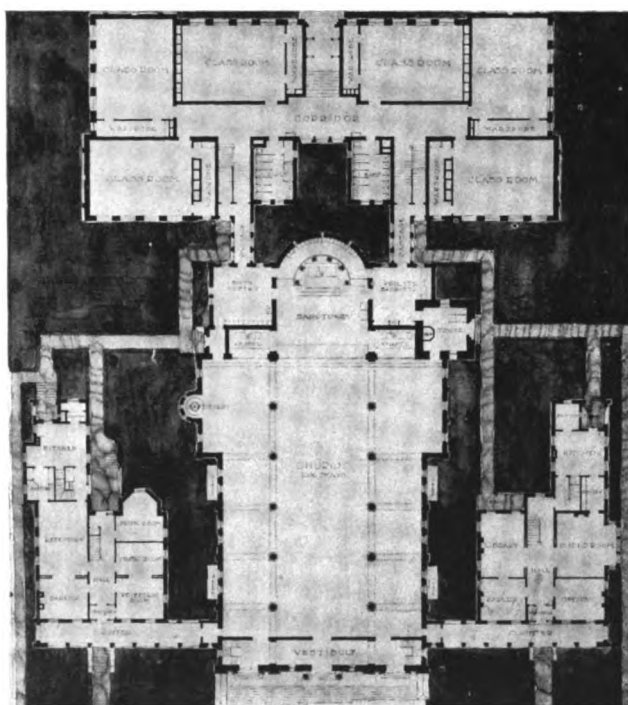
It is encouraging, therefore, to note that a growing tendency exists on the part of

bishops and their councils when establishing new parishes to authorize the purchasing of sufficient ground to accommodate all the present and future buildings, namely, church, parochial school, rectory, and convent, and sometimes a lyceum. This gives the architect an opportunity to plan all the buildings at once with the correct relation and intercommunication between each, and in an harmonious style of architecture, producing thereby a result that should be edifying, practical, and beautiful to a degree. With the fluctuating increase or decrease of parishes caused by the migration of wealthier members to other parts of the city, or through other causes, a parish may be compelled to sell its property and buy or build elsewhere, and of course here again the opportunity



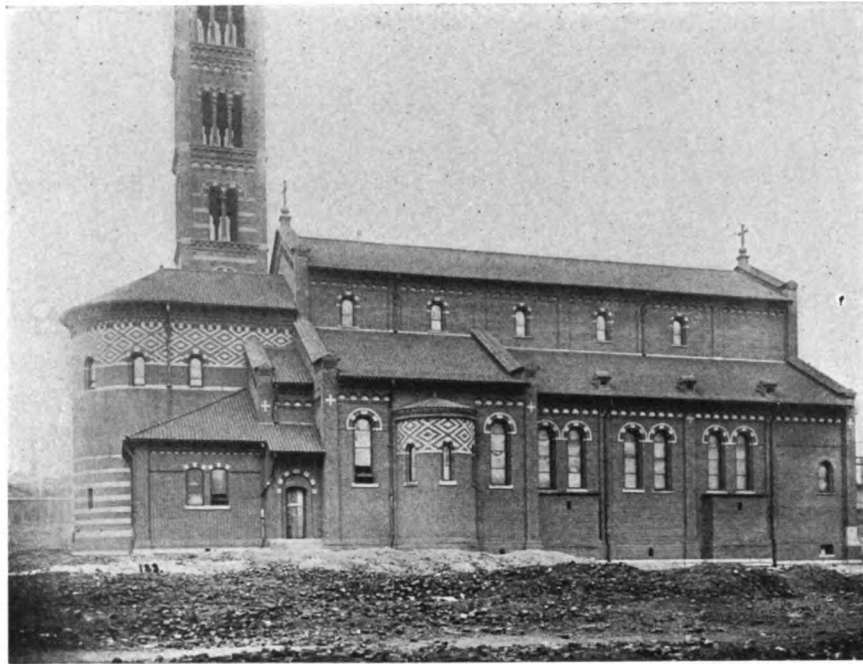


ST. JOHN THE BAPTIST, PITTSBURGH, GENERAL VIEW



GROUND PLAN





ST. JOHN THE BAPTIST, SIDE VIEW

presents itself to carry out a parochial group plan.

The grouping of buildings, especially those of a public or semi-public character,

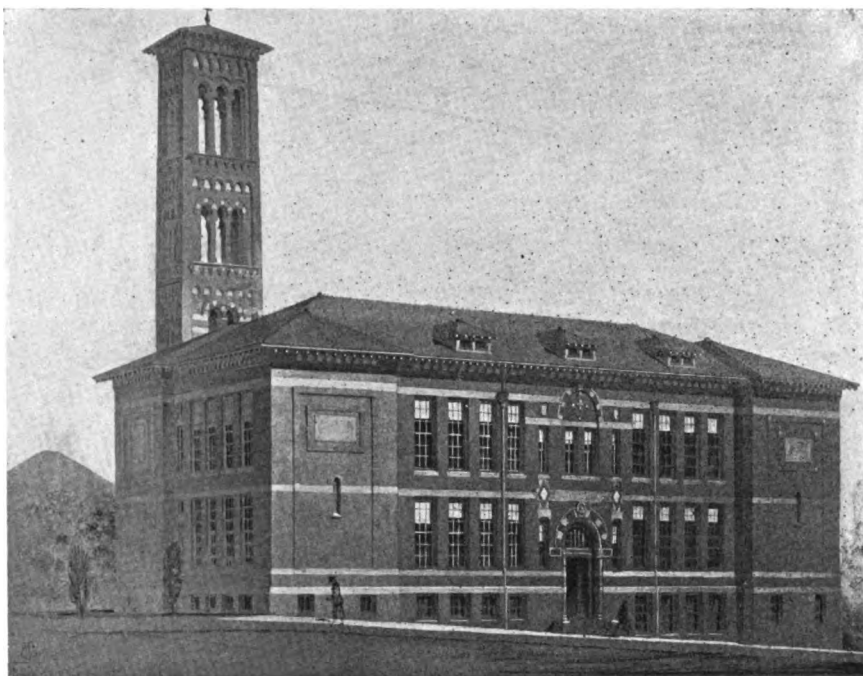
has been in course of development in this country long enough to demonstrate the great success of this scheme in every way, and there is no evident reason why this idea should not be taken hold of and developed by the Church for the use and beauty of the buildings erected for her service and work.

The illustrations accompanying this brief sketch are intended to present various plans of parochial groups designed to suit modern conditions. The group for the parish of St. John the Baptist, Pittsburgh, Pennsylvania, all of the buildings of which have been completed, except the rectory, shows that even on a small piece of ground the group plan can be developed successfully. The property is 200 by 220 feet in size, surrounded by streets on all sides. The church and school are located on the major axis, the front of each facing the principal streets, the rectory to the right, the convent to the left of the church. The covered passages or cloisters connect all the buildings, and I believe in some cities or states this connection saves the parish paying taxes on any or all of the buildings, which are practically under one roof. The space between the convent and school is



INTERIOR, LOOKING TOWARD CHOIR LOFT  
ST. JOHN THE BAPTIST





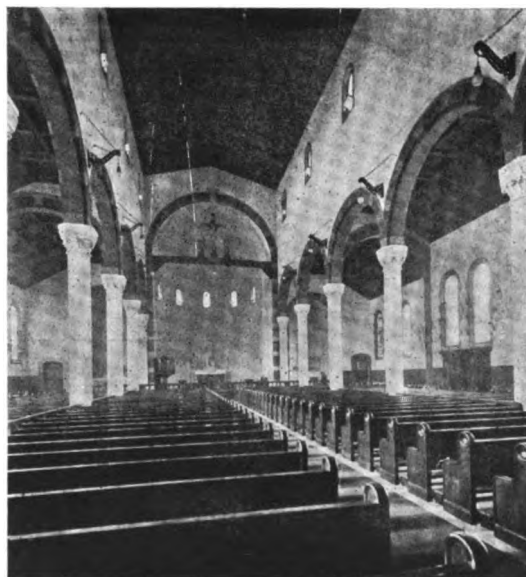
ST. JOHN THE BAPTIST, THE SCHOOL

devoted to a playground for the girls, while a similar space on the opposite side is used for the boys, each having their own entrance to the school as well as the church, independent of the passage entrances. The passages between the church and school will allow the children to attend services in the church or meet there for instructions without leaving the building, a convenience that will recommend itself to most teachers and clergymen.

The school building contains twelve class rooms. The basement is used for meeting rooms for various societies and the large attic can be used for a playground during inclement weather. The basement also contains a central mechanical heating plant for all the buildings. Provision has been made to connect the church with the same fan system, which is large enough to heat and ventilate the church on Sundays or when this system is not needed in the school. During the week the church is heated by direct steam and ventilated by gravity from a stack placed in the tower. The basement of the school contains the water filters, gas metres, and main electric cut-out board, controlling the water, gas, and electricity for all the buildings. This

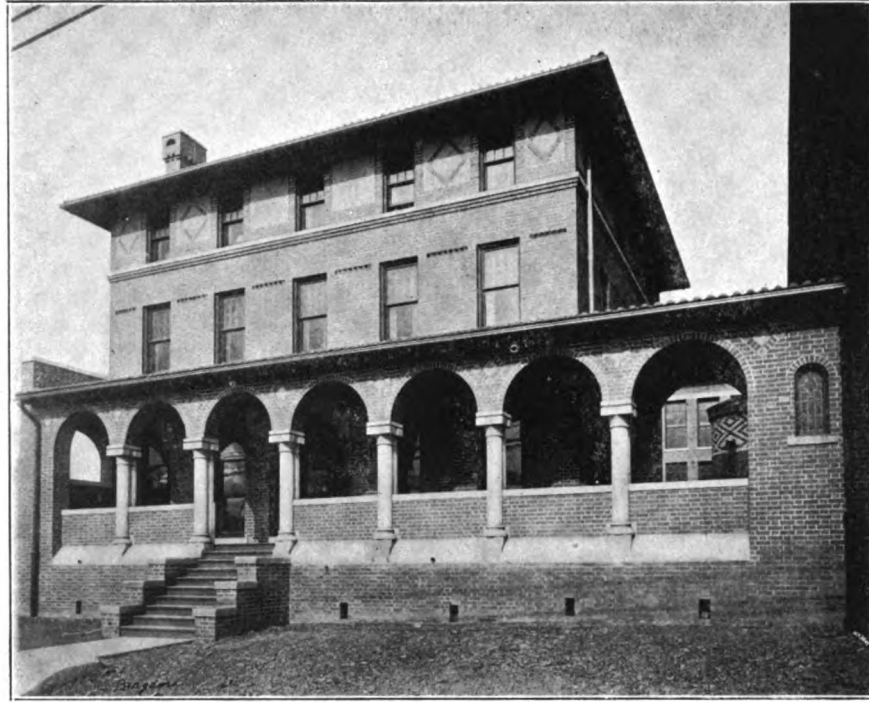
arrangement simplifies the janitor's work and makes for economy and efficiency in service.

Architecturally each building contributes its quota to the general effect of the whole, the church with its campanile centrally located dominating the group. The style chosen, the Italian Lombard, is especially appropriate for a large parish



LOOKING TOWARD CHANCEL





ST. JOHN THE BAPTIST, THE CONVENT, WITH CLOISTERS

of moderate means; in fact, the entire group of buildings completed will not exceed \$200,000 in cost. This includes a thoroughly fireproof schoolhouse, a church that is simple and honest in construction,—the interior columns being stone, the clerestory arches of brick, and the ceiling of timber,—with a seating capacity of one thousand. Another scheme of parochial buildings here illustrated on page 61, is designed for a larger and wealthier city parish, and in this case consists of church, seating about fourteen hundred people, parochial school, lyceum (which is a sort of Catholic Y. M. C. A.), rectory, and convent. This plan requires a plot of ground about 350 by 500 feet for its proper development. In this case the church occupies again the central position, the school and lyceum in the front forming a sort of court of honour and affording a dignified approach to the church. The rectory and convent in the rear of the church are separated by a high wall and have separate gardens for the recreation of their occupants. All the buildings are again connected by a cloister, and ample

yard surface on either side of the church is secured for playgrounds or for use of lawn fêtes or socials in connection with church work. There is also abundant light secured for each building, and the church being located a considerable distance from the surrounding streets on each side, excludes the noise of traffic and trolley cars which are such disturbing nuisances in many city churches. If found necessary, further privacy can be obtained by surrounding the property on all sides with a wall or tall hedge.

The other scheme for a group plan, shown on pages 67 and 68, is designed for a square of 350 feet. In this case the church is on the diagonal axis, which is also the axis of a street intersecting the square diagonally. The façade of the church is, therefore, at right angles with the approaching street, which terminates at this square. The connection between the various buildings here is rather more satisfactory than in any of the other plans, entrance being obtained from each street to all of the buildings, the cloisters dividing the various recreation grounds and kitchen yards back of the rectory and convent.





DESIGN FOR A MODERN CATHOLIC PAROCHIAL GROUP

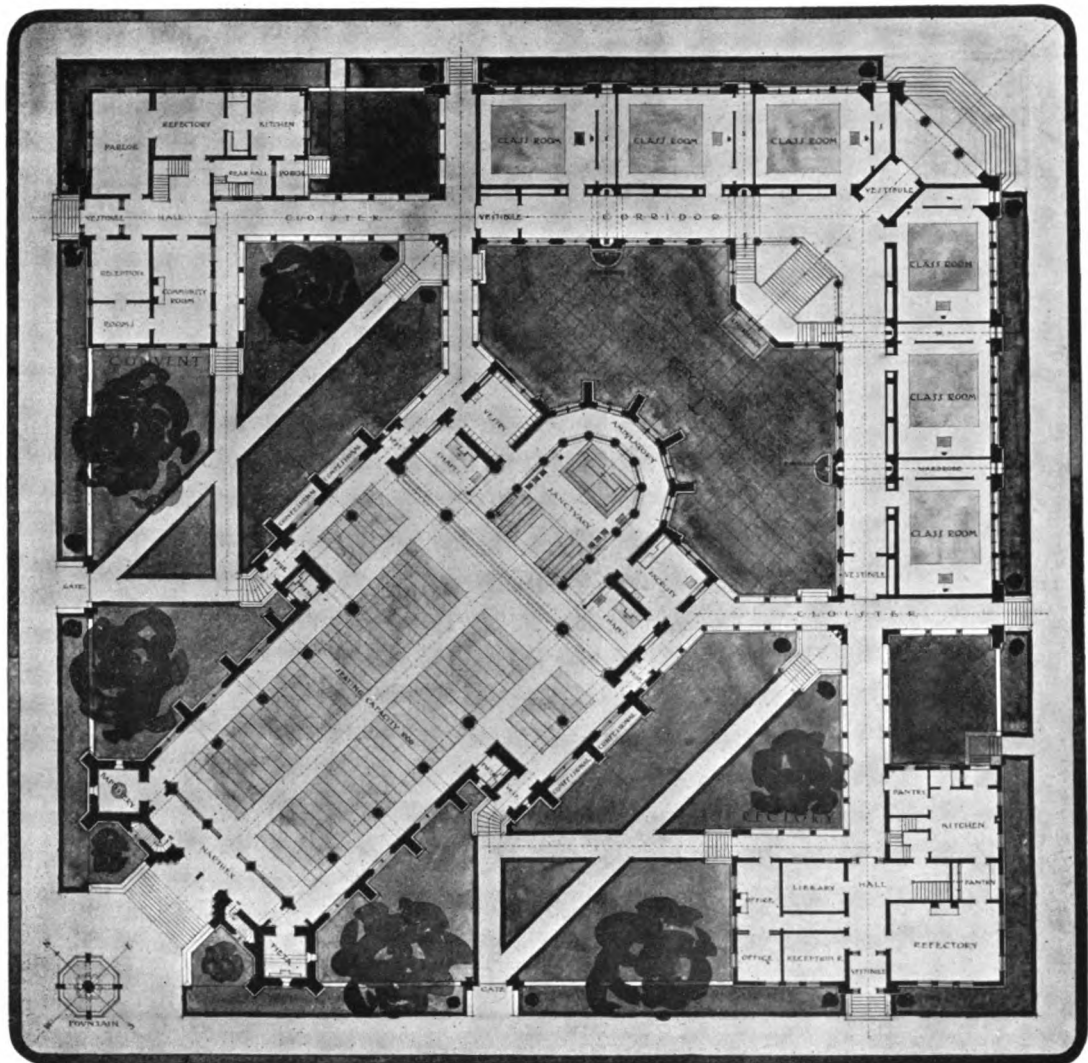
The mediæval builders displayed their usual wisdom in providing space and opportunity for future growth and extension of their buildings; especially is this the case with the monasteries, a notable example of which is the monastery at Maulbronne, Germany. In the cities the builders were not always as fortunate, as in some cases cathedrals and churches have been enlarged to such an extent that they interfered largely with the openness of the square in which they were placed, and in some cases the square, as in the cathedral of Florence, disappeared almost entirely in the enlargement of the cathedral.

The passages connecting the various buildings, aside from their practical purposes, provide one of the most potent

architectural effects by the use of cloistered arches, which are missed to a great extent in this country, and which lend such charm to the ecclesiastical buildings in the old world.

Perhaps the first and certainly the most important example of harmonious grouping of buildings was at the Chicago World's Fair. Since then many of the cities have had plans drawn for the systematic and harmonious grouping of their public buildings, a few of which are actually being carried out. Beyond the practical advantages obtained by the group plan, an exterior effect is obtained that cannot help but be impressive and satisfying, symbolizing as it does the unity and solidity of the church,





GROUND PLAN FOR A CATHOLIC PAROCHIAL GROUP

Unity being one of the potent characteristics of the Catholic Church, it is deemed desirable that this characteristic should be clearly expressed in its architecture. There are many opportunities for arranging the buildings and developing schemes of grouping, which will naturally vary with the conditions surrounding each particular problem.

This brief sketch, with illustrations, made during space hours, is simply given to draw attention to one important phase of planning and designing Catholic buildings, heretofore neglected, which is, however, full of promise and practical and artistic possibilities for future development, in a field where development and improvement is a crying need.



# LECTERNS

*By J. Tavenor Perry*

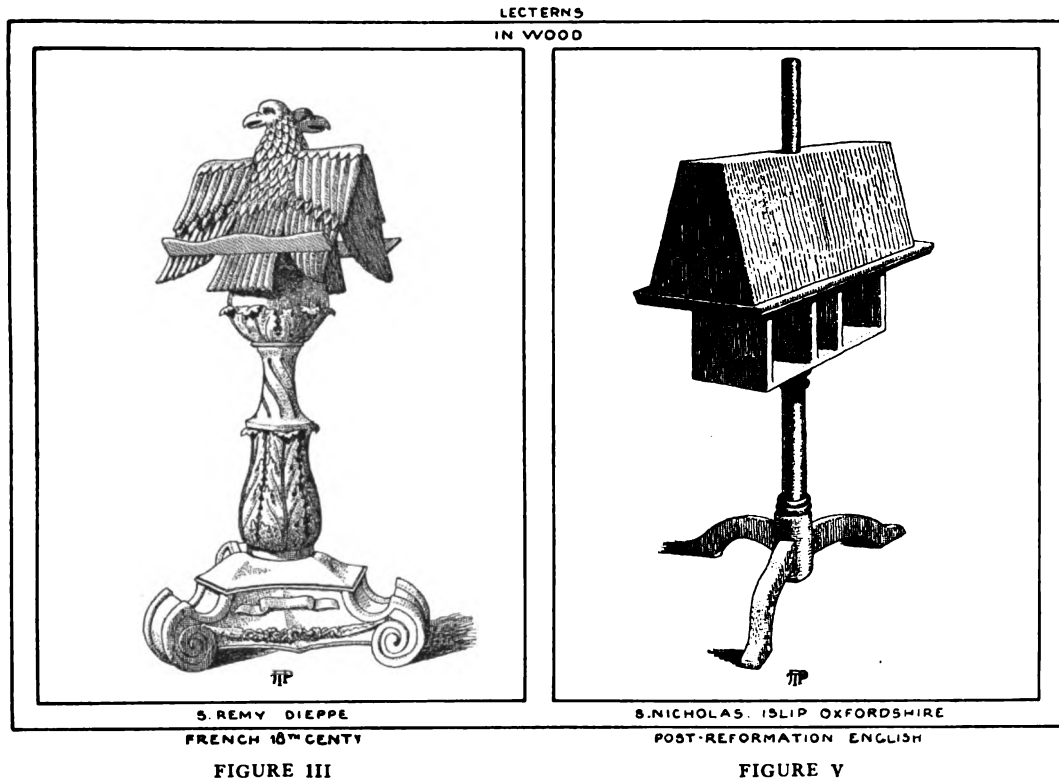
**D**ESKS of various sorts to hold books or music were common in all the libraries and churches of the middle ages; those of a domestic class, for a reader sitting before them, often large enough to hold more than one volume at a time, and the ecclesiastical variety, which were raised to the level of a reader or singer standing before them; and it is these latter which are more particularly denominated lecterns. Of these lecterns there are two kinds, the one substantial and intended to stand more or less permanently in one place, and the other of a light and moveable character so as to be readily transferred from one part of the church to another and put away when not in use. The former of these, which was the earliest to be used, was placed in the centre of the choir before the altar and held the service books from which the chanters, arranged on either side of it, chanted the services. The moveable lecterns were employed only when the gospel and epistle were read, and were placed in the jubé or rood loft, or in some other suitable place for the purpose, and removed when done with. It is not a little singular that this arrangement of the fixed and moveable lecterns in use during the middle ages entirely reversed the practice of the earlier Church. Previous to the ninth century, certainly, and, perhaps, generally not until a much later date, no fixed desk was provided for the service books or chanters, but from a very early period until, in Italy at least, well into the thirteenth century, fixed and permanent desks were arranged for the reading of the epistle and gospel. These formed part of the ambones, which in the Greek Church, as in Justinian's great basilica of Santa Sophia at Constantinople, were single and stood in the centre of the east end of the nave, but which in Italian churches from the sixth to the thirteenth century, were

double and placed on the north and south sides for the epistle and gospel respectively.

Perhaps the earliest notice we have of any lectern is in the account given of the raid made by King Dagobert on the city of Poitiers when he is said to have carried off from the abbey of S. Hilaire a copper eagle made about the beginning of the seventh century, by Saint Eloy, for that church. About a hundred years later Leo III, the Pope who crowned Charlemagne, and who was a great patron of the arts and gave a great deal of gold and silver work to the churches, presented a silver lectern to St. Peter's; and fifty years afterwards Leo IV gave another one to the same basilica, which was lighted by four candles and surmounted by a lion's head, to take the place of the one presented by Leo III, which had been carried off by the Saracens when they pillaged the Vatican in the year 846.

The usual form given to the desks of the earlier lecterns was that of an eagle with outstretched wings, and this was evidently the shape of Saint Eloy's lectern at Poitiers, which was no doubt due to the fact that the desks of the gospel ambones were invariably placed on the wings of an eagle; although the desks of the epistle ambones, as well as the one for the graduals, remaining in St. Clemente, had no such decoration. The eagle, as the bearer of the gospel on its outstretched wings, seemed a most appropriate symbol, representing as it did St. John the Evangelist, and it was considered equally suitable to carry the service books, since the chanters raised their voices like the flight of the eagle, to the highest heavens. But the carved eagles of the marble ambones were, practically, merely a decorative adjunct placed beneath the book-desks, and not, as in the later metal lecterns, having actually to bear the books, except in the very ancient ambon of St. Ambrogio





at Milan, where the eagle desk is made, like the later ones, of brass.

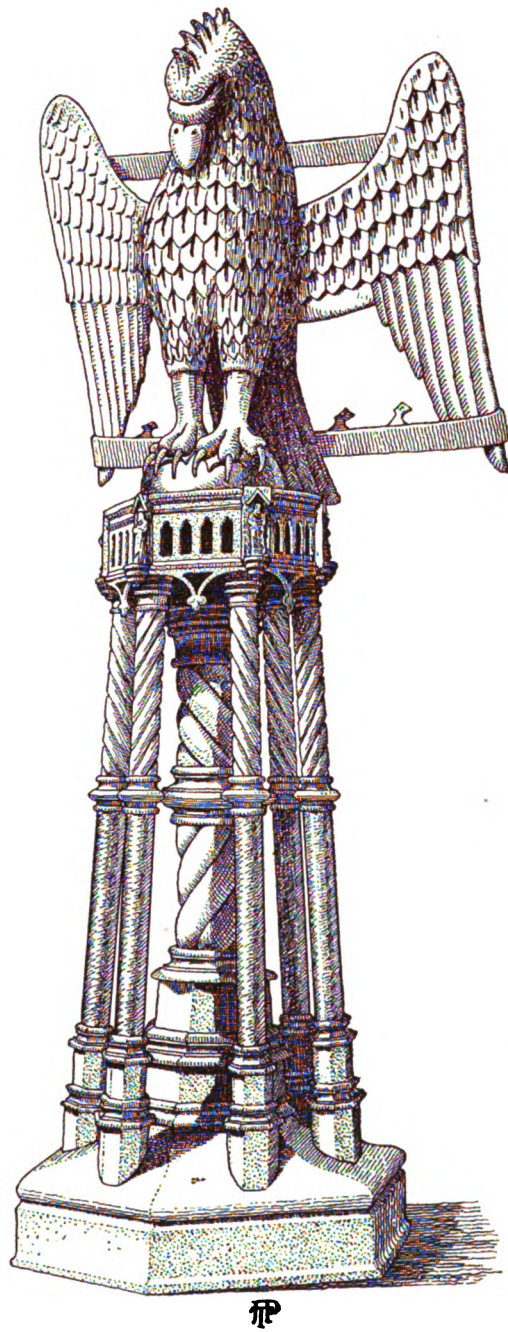
But although the eagle form was so generally adopted for these lecterns that they are commonly described as "eagles" in later mediæval times, and particularly in the class of work known as "dinanderie," which flourished in Flanders throughout the mediæval period, the artists indulged in many variations both in the form of the desks and in their accessories. One of the principal of these was the substitution of a pelican in its piety for the eagle. Thus at Tirlmont, near Louvain, in the church of St. Germain, is a fine brass lectern of the fifteenth century, illustrated in Figure I, which has, standing on an orb, a pelican billing the blood from its breast. The octagonal standard on which it rests is much knocked about, and the battlements with which the orb was once surrounded have been destroyed. At Aix-la-Chapelle is a splendid lectern of the fourteenth century, one of the earliest of the kind known, with a multangular pedestal of buttresses and tracery supporting an orb on which stands an eagle with outspread

wings, but the book-desk itself is formed by the wings of a bat. At Tongres again, in Notre Dame, is a brass lectern with the eagle standing on a dragon, having the shelf for the book formed of two salamanders. It belongs to the first half of the fifteenth century and bears the inscription *Hoc opus fecit Johannes des Joses Dyonants*, the name of which artist also occurs on a candlestick in the same church with the definite date of 1422. Another variation occurs in the treatment of the eagle itself in the church of SS. Giovanni e Paolo, at Venice, where it is formed with two heads like that of the Austrian empire.

As an example of the type of eagle lectern most commonly found in English churches we cannot give any better than the one to be seen to-day in the Parish Church of St. Stephen, at St. Albans (Figure II). It was not made for the place which it now occupies, but for the abbey church which was the Chapel Royal of the Palace of Holyrood, to which it had been presented by the Abbot George Creighton after he had been made Bishop of Dunkeld in 1522, as is recorded by the inscription round the



LECTERNS



S. GERMAIN TIRLEMONT  
FLEMISH 15<sup>TH</sup> CENT.

FIGURE 1



middle knop of the stem. This lectern has had many adventures; indeed, looked at from the mere pillager's point of view these brass lecterns were worth only so much old metal, and many of them at the time of the Reformation and most of those in France at the time of the Revolution went to the melting-pot, whilst of those which remain the majority have survived rather by accident than calculation. We have seen that the earliest known one, the work of St. Eloy, was carried off by King Dagobert and placed in the church of St. Denis, by Paris, a church which he not only founded but furnished with the spoils of other churches in France. The brass lectern of Southwell Minster once belonged to Newstead Abbey; but the monks of the abbey, at the Dissolution, having deposited their most precious charters in the stem of it, hid it in their fish-pond, hoping in better days, which never dawned for them, to recover it. The lectern of St. Chad's, Torrington, once did duty in a church in Louvain; and the eagle of Norwich Cathedral, which had been buried at the Reformation beneath the nave, was recovered in a recent restoration. But the adventures of the Holyrood lectern were even more remarkable than any of these. In 1544, not many years after it had been presented to the chapel, occurred Hertford's raid over the Scotch border, when the palace and chapel were burned, and among the spoil carried back to England by Sir Richard Lea, one of Hertford's captains, were the brass font and lectern, the former of which he presented to St. Alban's Abbey and the latter to St. Stephen's Church. Such fittings, however, were abhorrent to the Puritan mind, and at the Revolution the font was sold off as old metal, but the lectern was saved by the parson, who hid it beneath the chancel floor, where it lay forgotten for two centuries and was only recently found by an accident.

Although eagle lecterns were almost invariably made in brass, they are occasionally to be found in wood, but the result is not so satisfactory. In the church of St. Symphorien at Nuits, in Burgundy, is a very fine one, having a traceried pedestal sur-

mounted by an eagle clutching a dragon, and with metal candle-brackets fitted to the book-rest. In this case some colour is introduced by painting the dragon green and gilding the eagle, leaving the rest of the lectern the natural colour of the wood. The eagle lectern is also of wood at Winchester Cathedral; and in the church of St. Remy, at Dieppe, in France, is a curious double lectern of wood, of the eighteenth century, with two eagles holding the desks having their heads reversed, of which we give an illustration in Figure III.

Of wooden lecterns, of a simpler form than the eagle desks, there are a great number remaining in English churches, of which we give a good specimen in Figure IV from the church of Holy Trinity, Blythburgh, Suffolk, of the date of 1452. It has a double desk revolving on a central stem, a type of lectern of which there are many varieties, more or less rich in detail. Another example we give in Figure V, plain in the extreme, is from the church of St. Nicholas, Islip, Oxfordshire, interesting not only as an example of post-reformation work, but as being part of the restoration of that church undertaken by the celebrated Dr. Robert South, in 1680.

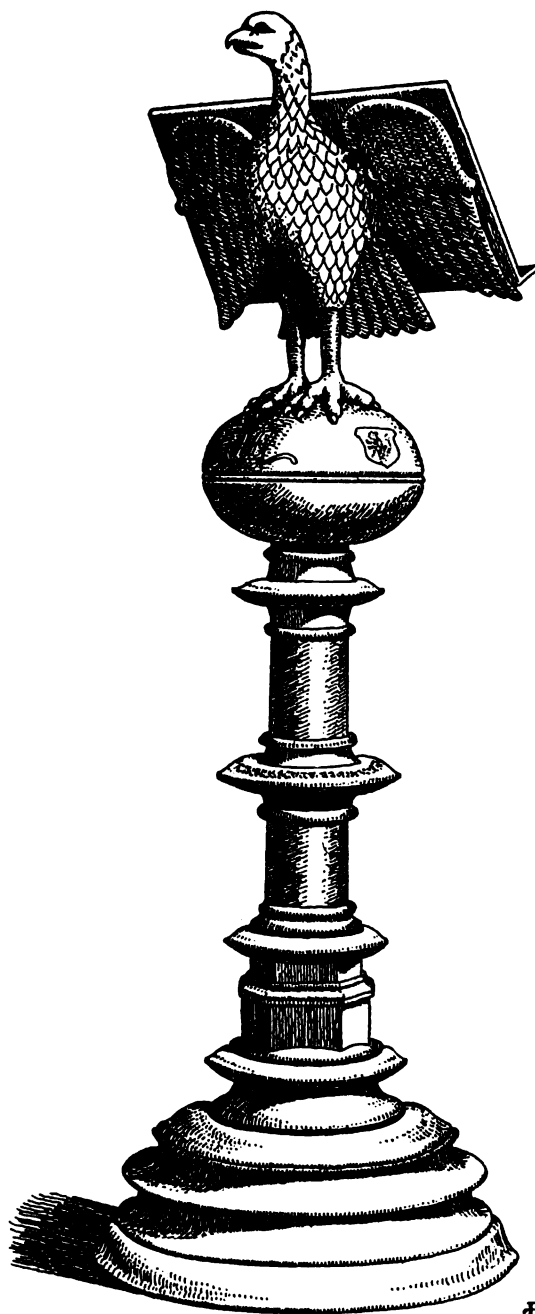
In the Anglican Church these lecterns are no longer used for the purpose for which they were originally intended, but, since the seventeenth century, have been employed as desks to receive the great Bible from which the daily lessons are read. In cathedral and collegiate churches they have, to a great extent, been left in their original positions in the centre of the choir, but where old ones have remained in the parish churches they have been moved to some position at the east end of the nave, the services being sung from the desks in the stalls.

We have now to consider the moveable lecterns, from which the epistle and gospel were read in mediæval times. Of these a vast number made in iron remain on the continent, particularly in France, where the comparative worthlessness of the material saved them from the fate which overtook those of brass. The great ambones which so distinguish the earlier Italian



LECTERNS

georgius: creichlong: episcopus: dunheldensis:



TP

TOTAL HEIGHT 5' 7"

FROM  
HOLYROOD ABBEY SCOTLAND

NOW IN S STEPHANS S. ALBANS

FIGURE II



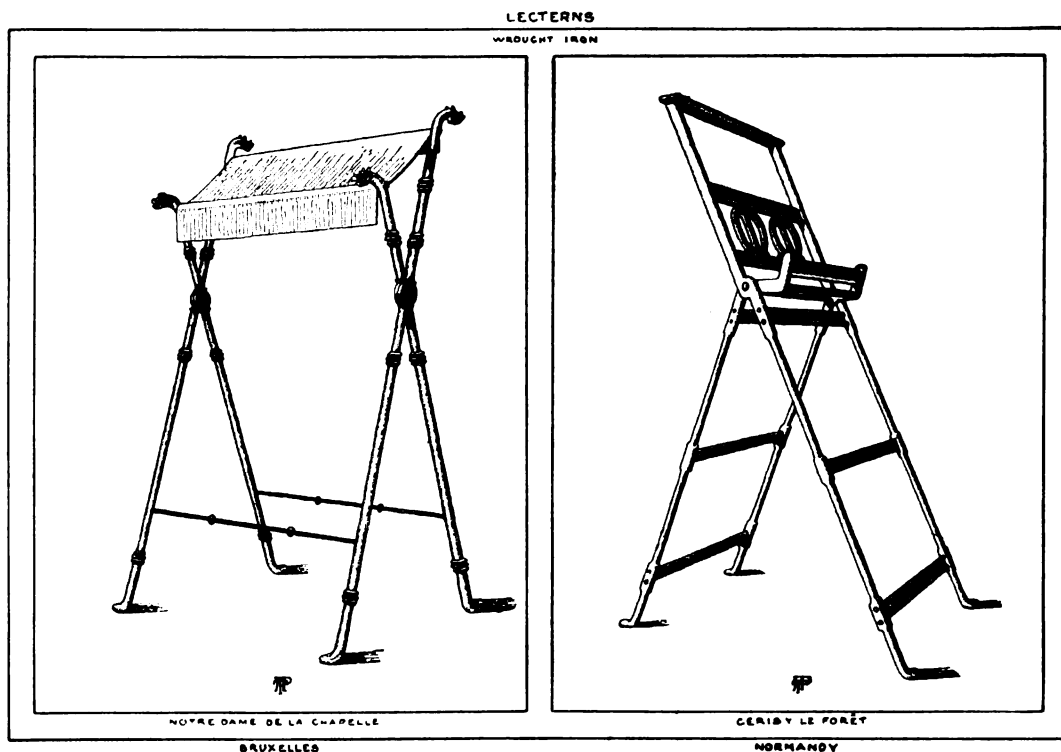


FIGURE VIII

FIGURE VII

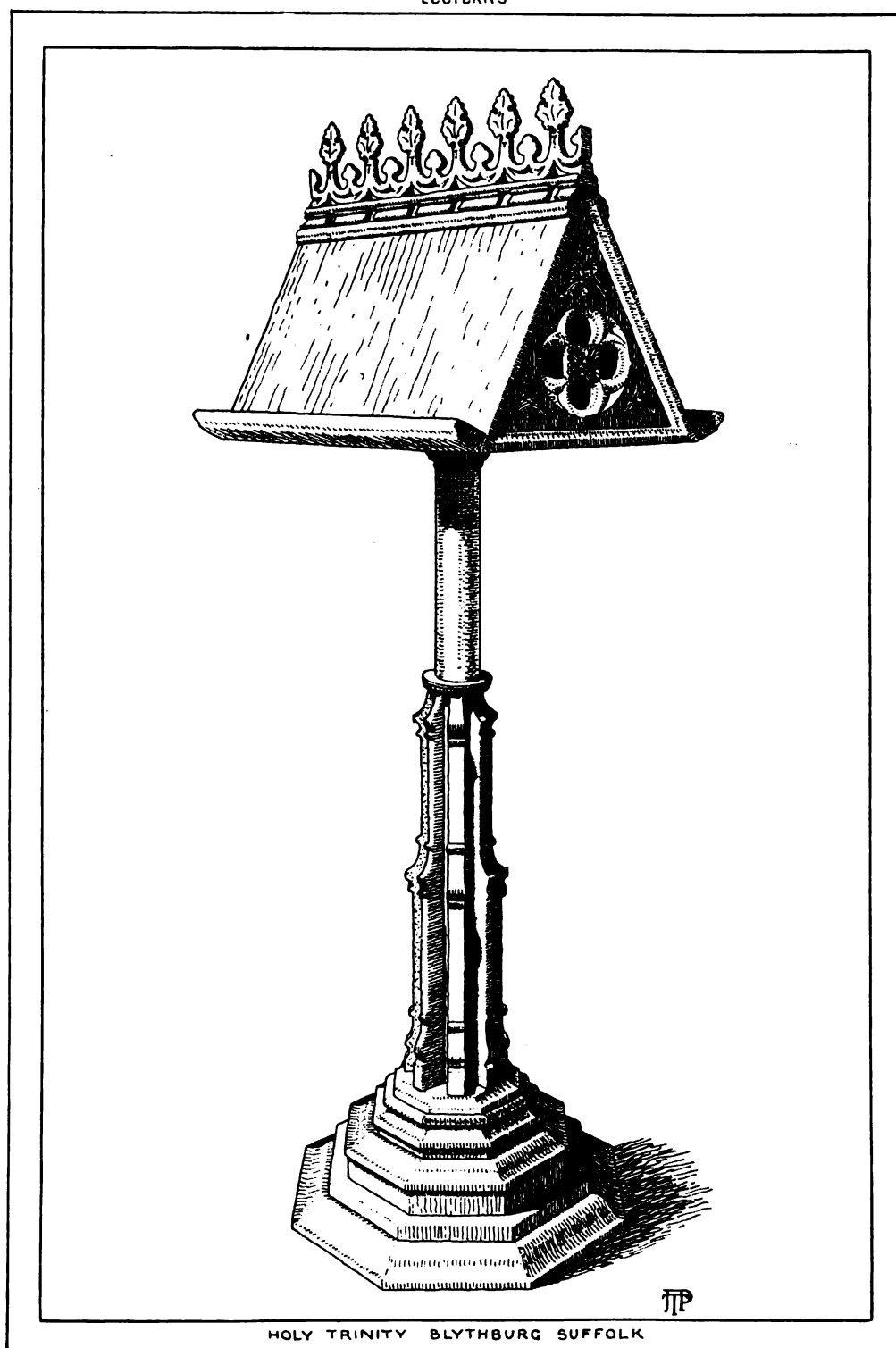
churches, and which were erected for this purpose, were scarcely known north of the Alps, and their place was taken in France and England by the jubés and rood-lofts which formed so important a feature in some of the great churches of those countries. The ceremony with which the gospel was read often entailed the presence of a number of people, as sometimes the deacon was attended by the subdeacon, two ceroferrarii, or candle-bearers, and the thuriferarius with the censer, and it was for this reason the early gospel ambones were so large, and it makes the imitation of them to serve as modern pulpits appear so foolish. The space in the rood-lofts was much more circumscribed, and as one desk only was used both for the epistle and gospel, it was necessarily made moveable so as to be set as required in the appropriate place. The desks which have survived are usually of a late date and are all modelled on the simple type of twin legs, opening like those of a campstool, but showing considerable variation in the decoration. Of these we give two examples, Figure VI, which is preserved in the Victoria and Albert Museum,

London, and Figure VII, one remaining in the Abbey Church of Cerisy-le-Forêt, Normandy. Before the book of the gospels was placed on these skeleton iron lecterns they were generally covered with some rich stuff kept with the book for the purpose; and not a few of the church treasures, notably that of Sens, preserve some very beautiful fabrics, especially woven for the purpose. At times the iron legs were connected together at the top by a piece of leather which formed the rest for the book, of which we give an example in Figure VIII from the church of Notre Dame de la Chapelle in Brussels.

There is one sort of reading desk to be found in a few English churches to which we have made no allusion, and which, although it may not be considered to be strictly ecclesiastical furniture, became a feature of much importance during the latter half of the sixteenth century in England. In 1536 it was ordered that a copy of the Bible in English and Latin should be placed in every parish church for any one to read, and racks to hold the books and desks on which to place them had to be



LÉCTERNS



HOLY TRINITY BLYTHBURG SUFFOLK

TOTAL HEIGHT 5'10"

CIRCA 1452

WIDTH OF DESK 1'9"

FIGURE IV



LECTERNS  
FRENCH 15.<sup>TH</sup> CENT<sup>RY</sup>



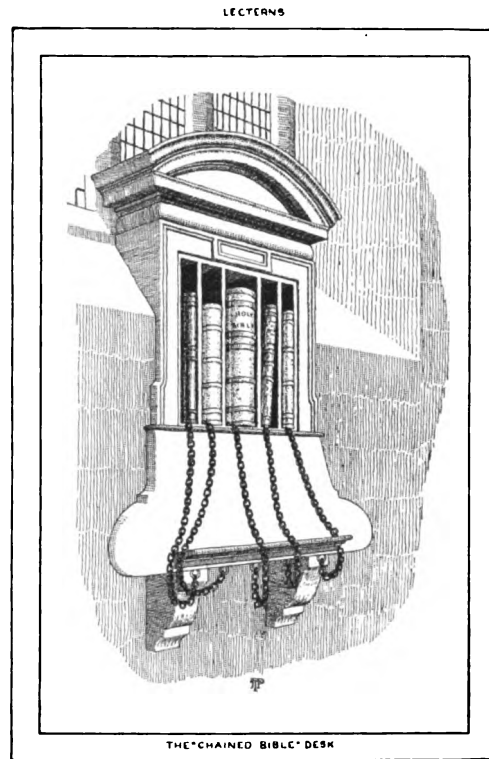
VICTORIA AND ALBERT MUSEUM

LONDON  
FIGURE VI



provided. These have, however, in the course of centuries, generally disappeared, but in some few instances they have been preserved, and we are able to give an illustration, in Figure IX, of one still remaining in Old Chelsea Church. Much of the wood work of this has been restored from time to time, but it is practically the same

desk as was set up the year after Sir Thomas More, whose tomb is in the chancel of this church, was beheaded. The volumes, which include the Bible, the Prayer Book, and the Homilies, are the original ones, and are still chained to the desk in a manner which recalls an era long since past.



THE "CHAINED BIBLE" DESK  
IN CHELSEA OLD CHURCH, LONDON

FIGURE IX





DETAIL FROM ROOD SCREEN  
ALL SAINTS' CHURCH, WORCESTER  
IRVING & CASSON, SCULPTORS



# CHIPPING CAMPDEN AND ITS CRAFTSMANSHIP. I. THE VILLAGE

By C. R. Ashbee

**I**N the little town of Chipping Campden in the Cotswolds fortunately sheltered from industrialism, we have one of the few perfect English survivals of the middle ages. But we have more than this, we have an example of a consistent artistic tradition from very early times, ninth or tenth century, till the end of the eighteenth century (see Plate I). We may even go further and say that, owing to the fact of the industrial revolution never having directly damaged the little town, many of the crafts, such as the masons, the builders, the thatchers, have gone on from the time of Saxon Harold to our own day. Harold was lord of the manor before the Conquest, and the early arch here shown very probably dates back to him, while the old mason who is shown in Plate II, at work for me on one of these Campden buildings, has had mason

ancestors for several generations before him. He works instinctively in the Gothic tradition, handles his stone, not as a modern peripatetic, wage-paid mason does, but as the traditional mason might who was attached to a mediæval village community. His son is a mason too, and his days are spent in quarrying and shaping stone upon Campden Hill. This fact is important and I shall return to it again later, as it points to the link between the life and the craft which has made a place like Campden possible and which still gives it a *raison d'être* in the middle of an industrial civilisation.

If we walk down Campden High Street (Plate III) we are struck by four principal facts: its wonderful curve, the placing of its church, village hall, and marketplace, the frontage lines of its beautiful houses, and the variety of its buildings. The first of



I. ARCH OF THE TIME OF HAROLD



II. MASONS AT WORK





III. HIGH STREET, CAMPDEN

these characteristics is probably accidental, or let us rather say it began with an accident, for there is, I think, no doubt but that it was developed consciously by its successive builders. They indeed from generation to generation were men of traditional taste, they did the right thing because they could not help doing it, and having per-

haps found out how beautiful a thing a curve was in architecture they developed it. It has been left for later generations, even into quite recent times, to add to the beauty of the High Street by the planting of many very lovely trees, chestnut, mountain ash, lime, maple, jingo tree, and others, so that from whatever



IV. CHURCH AND THE ENTRANCE LODGE TO THE OLD CAMPDEN HOUSE





V. THE MARKET HOUSE

point one sees the street, some delightful feature offers itself.

There is no doubt, however, that the placing of the main buildings has nothing of accident about it at all, the church has been put exactly where the fourteenth century builders intended to put it, on a knoll in the cup, and so that from every point of view its tower shall dominate the landscape, while Sir Baptist Hicks, most

splendid of builders, when he put up the lovely little open market house for the modest sum of ninety pounds in the reign of James I, knew exactly where that would tell most fittingly. This fine ashlar building (Plate V) was falling a few years ago, but I restored it, strapped it together with iron ties, rebuilt and underpinned the end pier on the near side, and carried off the water from the back. It will be seen



VI. A THATCHED COTTAGE OUTSIDE CAMPDEN





VII. CAMPDEN HIGH STREET AND THE KING'S MOTOR CAR

that there is still a lean forward towards the street into which the building was in danger of collapsing.

The town hall is also a mediæval building earlier in date than the church, and reconstructed in the eighteenth century; it looks its best perhaps on a market day and when the farmers have their teg show, their cattle market indeed emphasises the setting of the little village hall.

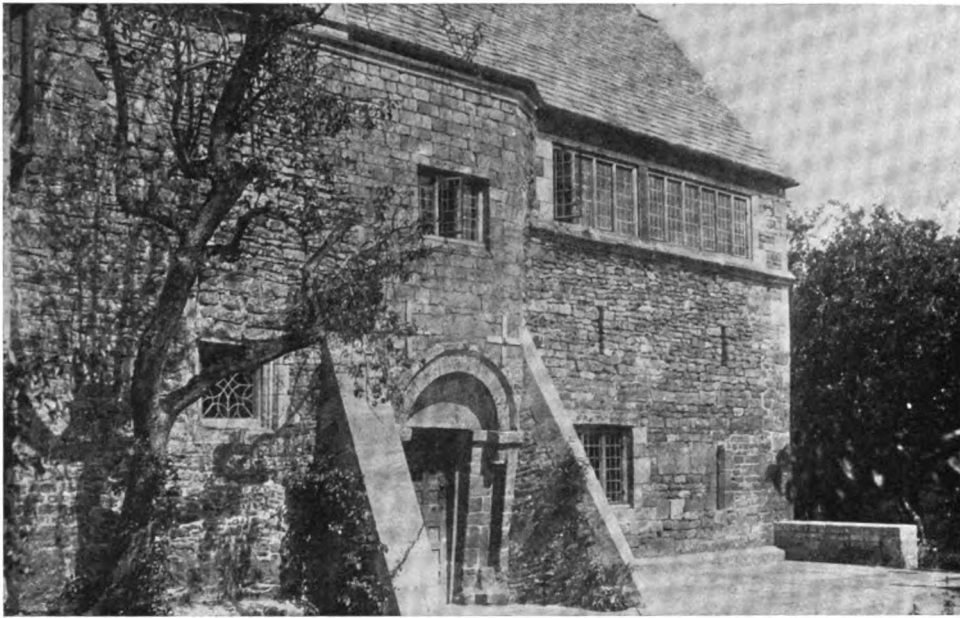
When we consider what I referred to above as the frontage lines of Campden High Street we notice how the famous architectonic rule of Sir Christopher Wren has been instinctively observed, viz. that for the dignity of any street the houses if laid flat forward on their faces must not meet in the middle of the street; if they meet the street becomes undignified or grows out of a street into an alley, like the streets in New York and Chicago. Plate VII shows this, and not only this, but also the last of the fine features of Campden above alluded to, the variety of its building; Plate VII has an additional interest in that it shows the little place at a moment of interested excitement,—for the King's motor car is driving through, and the inhabitants are expressing, what they love very much, their feudal spirit and sentiments.

If we study the history of Campden as ex-

pressed in its buildings, we find that it divides itself into two main periods, the period of Richard II and the period of James I. There are buildings before, after, and in between these, but these two are the most important because the most typical, also they are connected with Campden's greatest names and most flourishing industries. The industries of wool and silk and the Cotswold games.

As far as we are able to determine from the documentary evidence to hand, it seems probable that the original Campden referred to in Domesday and the Saxon Charters was Broad Campden, not Chipping Campden, and that the old building shown in Plate I, and which I shall refer to again in my next article, but of which Plate VIII shows my recent restoration and the treatment of one of the early Norman doorways, was the mother church of Campden. The Black Death, that fearful scourge of the middle of the fourteenth century, which wiped out over one half of the population of England, destroyed the whole life of the place. After this Broad Campden seems to have lain derelict, until the time of the great Flemish wool merchants in the reign of Richard II, when we have a wonderful revival of building in Campden itself, and the great new church is built, my own





VIII. THE MOTHER CHURCH OF CAMPDEN

house, the Woolstaplers' Hall, and Grevel's House (Plate IX), while the old mother church is turned into a domestic building, the Norman nave being cut horizontally across by a fourteenth century floor.

The house of William Grevel is externally a very lovely thing. The traces of its Flemish origin are clearly marked, but here as elsewhere when foreign influence

comes in the English workman learns his lesson and develops his Cotswold stone in its own way.

As for the church (Plates X and XI), its tower dominates it, and it presents a very fine unity from without, not so perfect perhaps as its sister church of North Leach, the other Cotswold wool town, and with less delightful detail, but still very



IX. THE HOUSE OF WILLIAM GREVEL





X. THE CHURCH



XII. THE CHURCH AND ALMSHOUSES





XI. THE CHURCH

lovely notwithstanding the terrible vandalism perpetrated within the last sixty years in the interior, when the nave was re-roofed, the beautiful Gothic seatings thrown out, the walls scraped and pointed, and many painful things done. There are other houses of the Richard II period in Campden and many pieces of delightful detail, but the next great period that finds strong æsthetic expression is that of James I.

Sir Baptist Hicks, with whose name this time is most intimately bound up, was a London silk mercer who made his fortune by dressing the new Court of James I in silks when they came needily from Scotland in homespuns. He had the heart and soul of a builder, and seems to have for a

long time inspired others who followed him. To him we owe in addition to the market house above referred to (Plate V) his own beautiful house, destroyed in the civil wars, the banquetting houses, to this day a fine feature in the approach to Campden, the conduit on the hill, and the almshouses (Plate XII), an ashlar group of very graceful plan, construction, and detail, and in which the Noel family still maintain a number of old pensioners.

A detailed examination of the houses of Campden, into which space will not permit us here to enter, would show how a number of other houses of the seventeenth and eighteenth centuries have carried on the Jacobean tradition; building indeed continued quietly during the civil wars and



XIII. THE PARK



XIV. THE MAYPOLE





XV. THE THATCHER

there are some very beautiful pieces of Queen Anne and Georgian work, all of stone from the hills and touched with the manner and tradition of the Cotswold mason (our fine old workman with his conical hat shown in Plate II). The industrial revolution indeed which has reduced the average building, not the building of the rich man or the church, but the ordinary building of English streets, to the level of the selection catalogue of the builders' clerk hardly appears in Campden at all, those houses which had fallen to decay and which six years ago when the Guild of Handicraft came to Campden had to be built anew, have, I hope, been put to-

gether with some of that understanding of the past and desire for a finer future which is implied in the English Arts and Crafts movement.

The object of these articles is to show the connection of the life with the craft, whether in the past or in the present, and the remaining plates help to illustrate this. Plate XII shows a picture of the park around Campden, the Coney Gree, it is called, in which the rival villages are competing in a tug of war. Plate XIV shows the children of the village at their May dance, which takes place at the coming of the spring. The annual swimming sports take place at the bathing lake, when the cups and



XVI, XVII. INTERIOR OF ONE OF THE OLD CAMPDEN MALT HOUSES



trophies are competed for and Captain Glossop's Cup goes to the best sportsman, while a silken blouse—the competitors in Shakespeare's day called it a smock—is given to the nimblest girl swimmer.

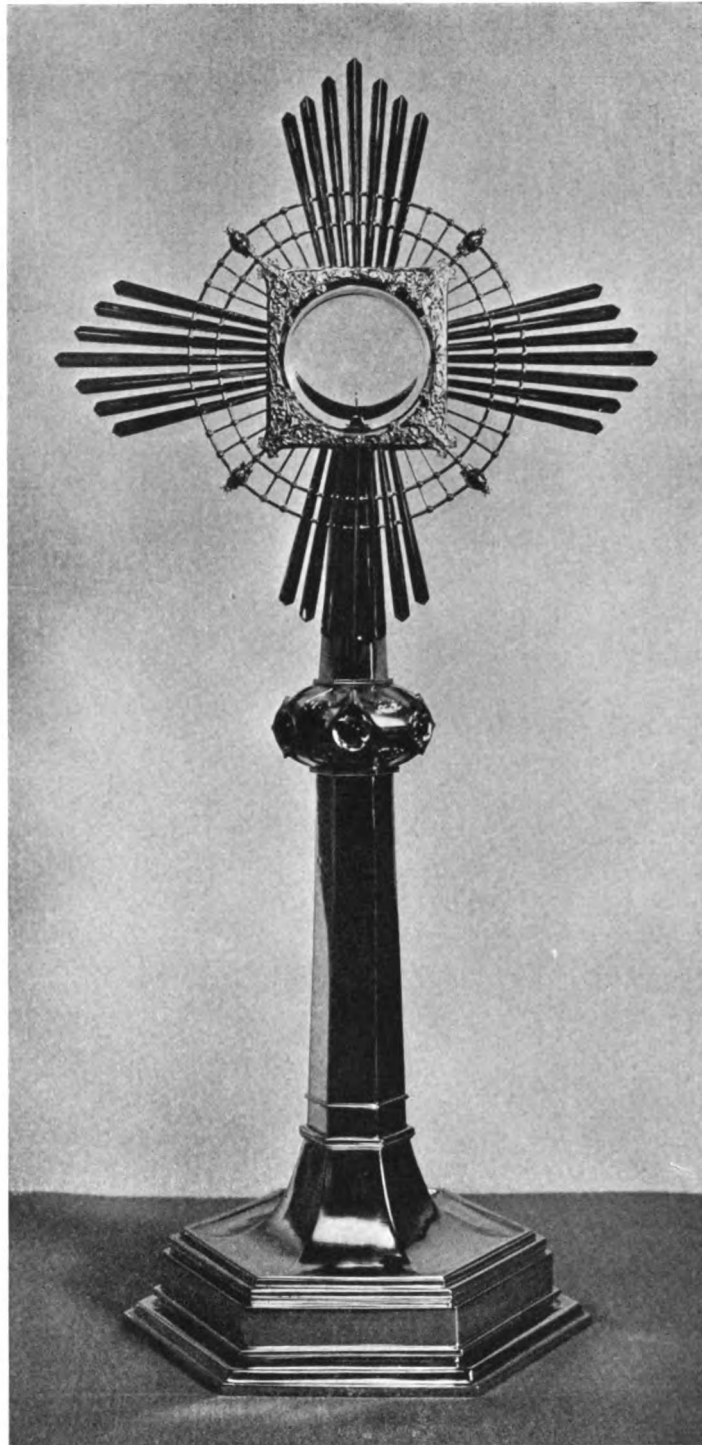
In Plate XV is shown a picture of one of the revived or rather continued village crafts—the thatcher re-roofing a cottage. Plates XVI and XVII show the interior of one of the old Campden malt houses, which was converted into a village lecture room, museum, and technical school. In this

place all who are engaged in artistic creation can see a regular yearly exhibition lent by the Board of Education for teaching purposes. It is difficult to over-emphasise the value of the work of the South Kensington Circulation Department towards encouraging constructive enterprise in English country districts. Of this constructive enterprise and of the æsthetic work that it is sought to do in Campden by the Guild of Handicraft, and in continuance of old English traditional workmanship, I shall speak more in my next.



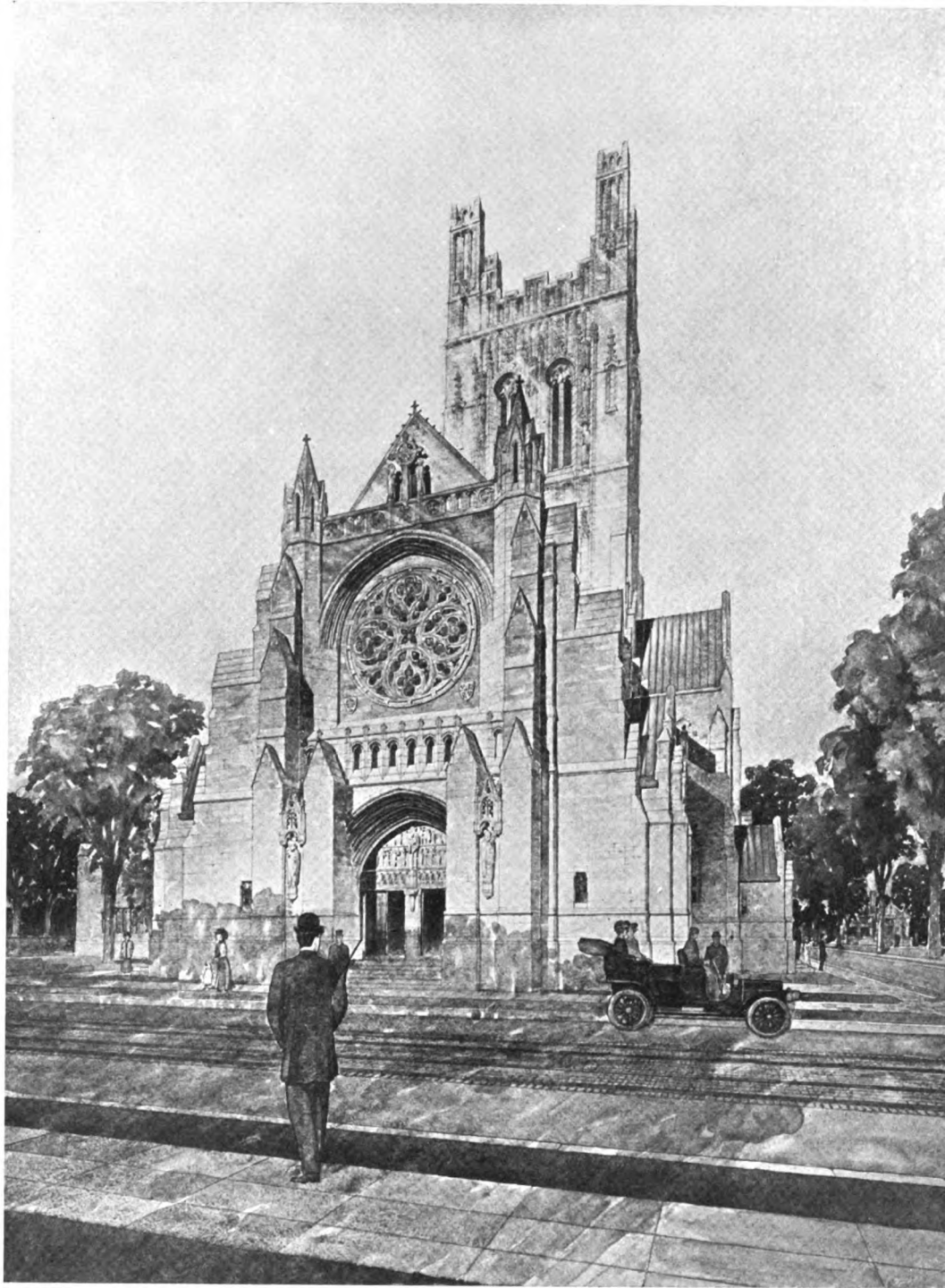
LATE SEVENTEENTH CENTURY HOUSES  
HIGH STREET, CHIPPING CAMPDEN





MONSTRANCE FOR THE CHURCH OF THE  
ADVENT, SAN FRANCISCO, MADE BY  
GEORGE J. HUNT AND WILLIAM WOOLEY



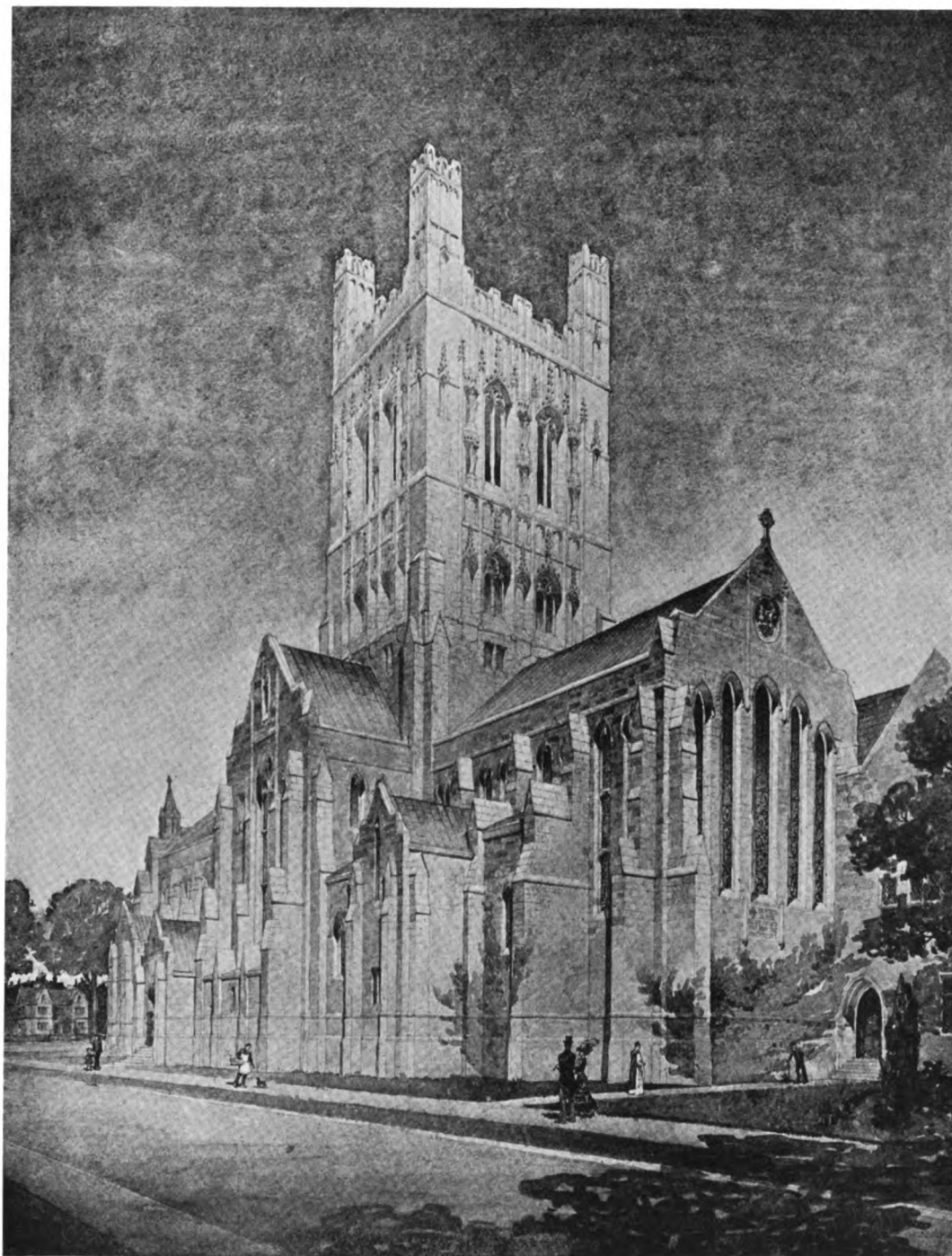


ST. PAUL'S CATHEDRAL, DETROIT  
MICHIGAN, THE WEST FRONT









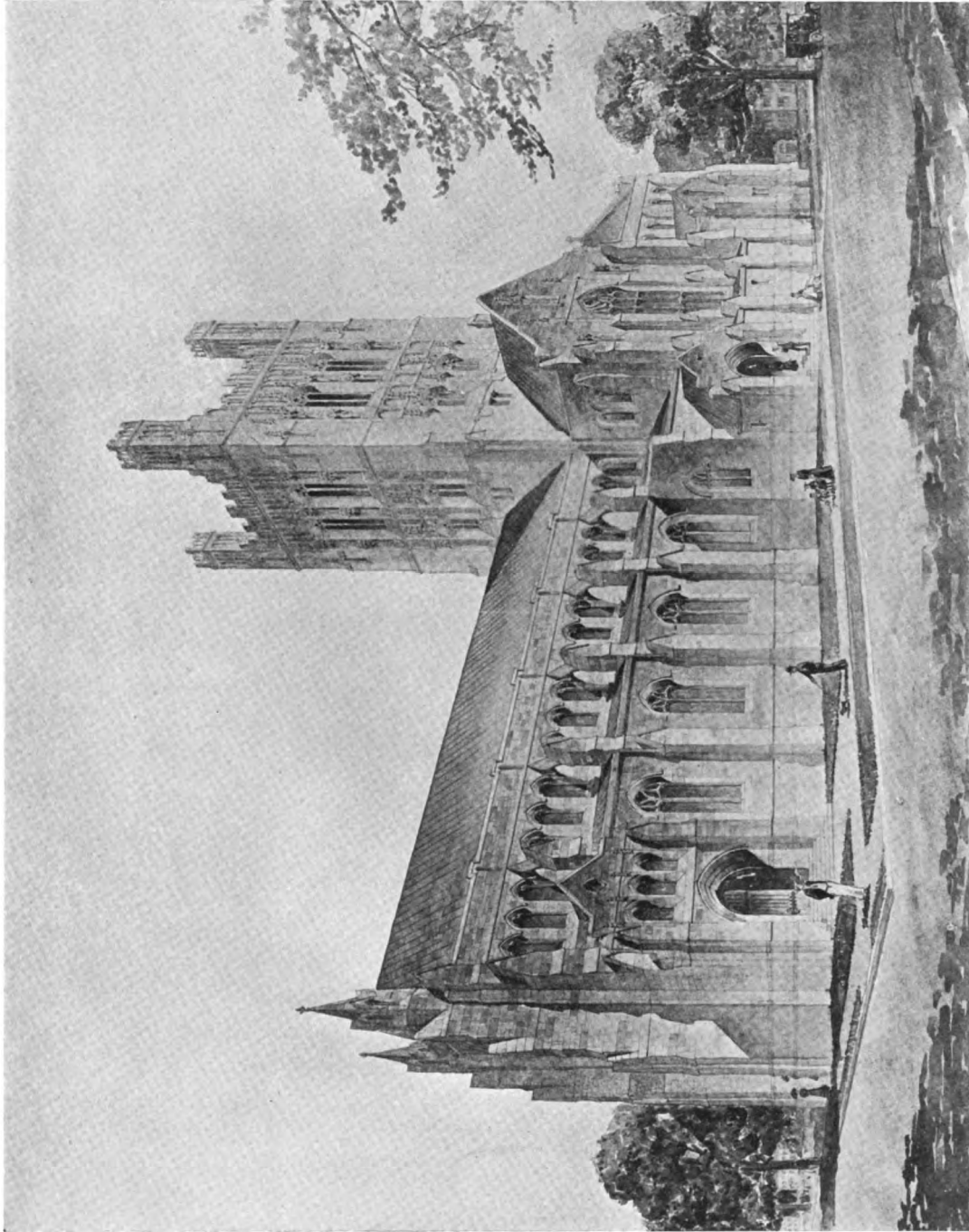
**VIEW FROM THE SOUTHEAST  
ST. PAUL'S CATHEDRAL**





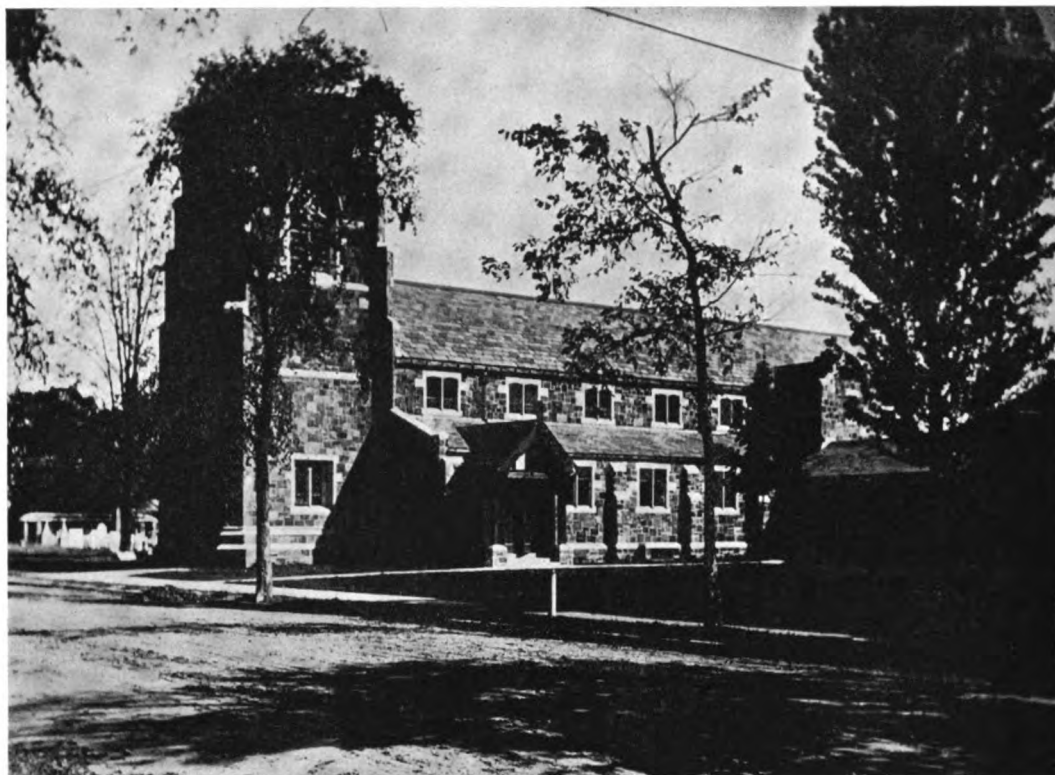
INTERIOR, ST. PAUL'S CATHEDRAL





ST. PAUL'S CATHEDRAL. VIEW FROM THE SOUTH





CHRIST CHURCH, WEST HAVEN, CONNECTICUT

## THE USE OF GRADUATED SLATE

THE enduring charm of the churches, manors, farmhouses, and cottages of the Cotswold district in England impresses every intelligent traveller, and when this charm is analysed it is seen that much of it is due to the wonderful roof covering which has been used for centuries and is only now, unfortunately, in obedience to the dictates of an ignorant and misguided parsimony, being abandoned for the hideous corrugated iron, or the only less hideous "Welsh slate."

Nature has denied us here in America the thin slabs of stone, yellow at the quarrying but changing little by little to an exquisite and silvery gray, which are one of

the great glories of so much English architecture, but we have, fortunately, a most effective substitute, which has the merit of greater durability than pertains to the limestone slabs of the Cotswolds. The thin, smooth, black, purple, red, or green slate so exclusively used in America for many years has failed to harmonise perfectly with the type of architecture now in vogue which is based so largely on English precedents, but no criticism can be brought against the so-called "Graduated slates" which are now on the market. Varying as these do from two inches in thickness to one fourth inch, with an exposed face of from two feet or more down to five or six inches, with rough edges and surfaces,



they give exactly the colour and texture that are demanded by any type of design which is based on the English precedents of the fifteenth and sixteenth centuries. These slates are now being used extensively for the roofing of churches, schools, residences, and public buildings, where durability must be combined with artistic effect, and in the opinion of many architects, they are destined wholly to supersede the thin, shiny slates so long in vogue.

These graduated slates are being specified exclusively for all the roofs of the new buildings at West Point, for the great extensions of Princeton University, and for churches and dwellings throughout the United States. They entirely do away with all adverse criticisms that may have been brought against the æsthetic quality of common slate and are the greatest material agency afforded to those architects who are endeavouring to obtain something of the effect of unity, picturesqueness, variety of texture, and modulations of

colour which characterise the matchless architecture of the late middle ages and the early Renaissance in England.

In the application of these graduated slates it is important that the changes in exposure be gradual and that abrupt changes be avoided.

Architects should insist upon the use of slates as specified and not allow the substitution of the "just as good," "plenty thick," etc., as the desired effect may be ruined.

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# Christian Art

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## Christian Art

# THE ECONOMY MANUFACTURING COMPANY, NEW HAVEN, CONN.,

asks the attention of all interested in elaborate decorative stone to the following list of buildings, where their concrete stone has been used within twelve months, or now under contract. In this list the small and inconspicuous buildings have been omitted.

<i>Description of Work:</i>	<i>Architects:</i>	<i>Description of Work:</i>	<i>Architects:</i>
CHRIST CHURCH, WEST HAVEN, CONN. This is a Gothic church, and our stone included all trim, as well as interior columns, elaborate window tracery, and tracery in cloister.	CRAM, GOODHUE & FERGUSON.	ONTARIO COUNTY COURT HOUSE, CANANDAIGUA, N. Y. About two hundred stone balustrades, columns, and bases.	J. FOSTER WARNER
ST. PHILIP'S CHURCH DURHAM, N. C. This is a small building, costing about \$25,000.00, but our stone was used for doors, jambs, and window tracery.	CRAM, GOODHUE & FERGUSON.	SANGER RESIDENCE, SANGERFIELD, N. Y. Very intricate ornamental balustrade and piers.	HOWELLS & STOKES.
TRINITY CHURCH, NEW HAVEN, CONN. This is twenty-four large columns and caps for nave and aisles.	CHARLES C. HAIGHT L. W. ROBINSON.	CHRIST CHURCH, BAY RIDGE, N. Y. Elaborate Gothic trim in columns and arches and window tracery.	CRAM, GOODHUE & FERGUSON.
CADET BARRACKS, WEST POINT, NEW YORK. This is an elaborate Gothic structure, including canopies and 103 foliated and grotesque bosses.	CRAM, GOODHUE & FERGUSON.	REGULATOR HOUSE, WEST POINT, N. Y. Small building, with simple detail.	CRAM, GOODHUE & FERGUSON.
BRIAR CLIFF MANOR, BRIAR CLIFF, N. Y. Sills and lintels only.	GUY KING.	CHURCH OF THE IMMACULATE CONCEPTION, TUCKAHOE, N. Y. Exterior and interior trim, with window tracery.	THOMAS J. DUFF.
ST. JAMES CHURCH, WOODSTOCK, VERMONT. All stone trim, including stone window tracery.	CRAM, GOODHUE & FERGUSON.	STATE OF CONNECTICUT, MODEL TRAINING SCHOOL, WILLIMANTIC, CONN. A portion of the trim, chiefly reinforced lintels.	DAVIS & BROOKS.
FIRST BAPTIST CHURCH, NEW BRITAIN, CONN. Includes doors, window arches, and trim, but wood was used for tracery.	CHARLES B. DUNHAM.	PROVIDENCE CITY HOSPITAL, PROVIDENCE, R. I. This is the trim for a group of eight buildings, where our stone was taken in place of marble, but only after elaborate and severe tests were made, of many makes of so-called artificial stone.	MARTIN & HALL.
CHRIST CHURCH PARISH HOUSE, BIDDEFORD, MAINE. All trim in Gothic.	MCLEAN & WRIGHT.	MEMORIAL TO HON. RUSSELL SAGE, CRAM, GOODHUE & FERGUSON. A massive church and manse, with elaborate Gothic detail in trim and tracery, including aisle and nave arches, in all over one thousand tons of our stone.	
ST. STEPHEN'S CHURCH, PORT WASHINGTON, N. Y. All stone trim, but without tracery; not yet put in.	RADCLIFFE & KELLY.	MOUNT PLEASANT BAPTIST CHURCH. A small amount of detail in place of terra cotta.	ARTHUR E. HILL.
ST. MARY'S CHURCH, NEW YORK CITY. Elaborate tracery and trim furnished in stone produced from red sandstone and cement.	T. E. BLAKE. CARRERE & HASTINGS.	GYMNASIUM, WEST POINT, N. Y. This is a massive building of granite, costing about four hundred thousand dollars; our stone is used for the trim, and decorative panels, in quantity about one thousand tons.	CRAM, GOODHUE & FERGUSON.
ST. JOHN'S CHURCH, HARTFORD, CONN. Very elaborate details in Gothic, with all trim and interior columns, arches, and window tracery.	CRAM, GOODHUE & FERGUSON.	RESIDENCE OF PIERREPONT B. FOSTER, Esq., NEW HAVEN, CONN. This building of bricks is of the Elizabethan period, our stone being used for the entrances; for trim, including window jamb and mullions.	HENRY KILLAM MURPHY. RICHARD HENRY DANA, JR.
COLLEGIATE BUILDING FOR HOLY GHOST FATHERS, CORNWELLS, PENN.	R. W. BOYLE.	STORE FRONT, 157 Orange St., FOR W. R. PITKIN, Esq., NEW HAVEN, CONN. An entire front in our stone and an excellent example of its architectural superiority over terra cotta.	ALLEN & WILLIAMS.
EPIPHANY MISSION, DORCHESTER, MASS. This building is in concrete blocks not furnished by us, but we supply elaborate doors, windows, and delicate tracery.	F. A. BOURNE.		
THIRD DISTRICT SCHOOL, BRISTOL, CONN. Elaborate entrances, sills, and lintels.	FOOTE & TOWNSEND. SPERRY & SELLERS.		

It should be borne in mind that there is no secret process about this material, and it can be made by anybody using the same material and with the same organization. It is respectfully submitted that the reputation of the architects, as well as the character of the structures, forms a conclusive argument as to its quality.









SILVER BUST, HOLDING RELICS OF ST.  
THOMAS OF CANTERBURY, ERDINGTON  
ABBEY



# Christian Art

Volume Four

December, 1908

Number Three

## THE CHURCH OF BROU

"What Church is this, from men aloof?  
'Tis the Church of Brou."

MATTHEW ARNOLD

*By Bellamy Storer*

IT is a great chance for a work of art, a painting, a poem, or a church, to owe its creation to some event that in itself has human interest. Sympathy with the story, as well as the curiosity of mankind, quickens the attention of the critical admirer and attracts the crowd. The church of Brou owes its renown as much to the memory of its founder and to the pathos and humanity of its story, as to the artistic achievement that there delights the eyes of the student and artist.

The superficial tourist, the passionate and reverent pilgrim, the technically trained architect, colourist, and sculptor can here vie in their homage, each to excellence in his own art; and the poet in his tribute can speak for them all.

Every one may not remember the story of how the church came to be, even though told in the limpid and sympathetic verse of Matthew Arnold. While hunting, a certain Count of Bresse, a Prince of the House of Savoy, came near death, and in pious gratitude his wife vowed a monastery, with a church where monks should ever after offer up their prayers for the princely pair and their descendants. It was in 1480; Philippe and Marguerite of Bourbon were their names, and death came soon to both. Only three years

after, Marguerite already was a widow, and then died herself, leaving the plans of the monastery and church sketched out only, and not finished. In her will, however, she left her wishes for her son Philibert and his wife, another Marguerite, to carry out, with instructions as to the character of the tombs she intended to erect, and the position in the church that each was to take. This second Marguerite was of Austria, a Hapsburg, daughter of the Emperor Maximilian, and in this way aunt to the boy who was to be Charles V of Spain, Duke of Burgundy, Count of Flanders and the Low Countries, the mightiest sovereign of his century. Death was still busy with the line of Savoy, and by the early death of Philibert, Marguerite of Austria in her turn was left a widow and childless. She found solace for her loss and loneliness in grandly perpetuating the dying wishes of her mother in law, coupling with them the memory and name of her own dead Philibert. In 1507 Marguerite of Austria, in the name of her little nephew Charles V, became Regent of all the Low Countries. Nowhere in the world at that time were love of art, material luxury, and wealth so co-existent as in the Netherlands, and nowhere outside Rome were artistic development and success so richly rewarded. Flemish colourists,

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Flemish architects, Flemish sculptors, were brought by the Regent to Burgundy and there found, almost in the heart of French art, an opportunity to show what was their ideal, spurred on by rivalry and with unlimited wealth ready to support their plans. From 1506 to 1533, when the church of Brou was finished, there were changes of architects and sculptors from time to time, Margaret of Austria, until her death in 1531, being always in search the world over of whom and what was most excellent; but no alteration in the general plan appears to have been made. Picked craftsmen of Belgium, Burgundy, Switzerland, Milan, were summoned to the work in stone, in wood-carving and in painting glass; and amid all the glories of their art, from the consecration of the church in 1531 down to the first French revolution, the monks of Saint Augustine offered prayers for the souls of Marguerite and Philippe, and of Marguerite and Philibert. The storm of the Terror drove out the monks, and the church became in turn a prison, an almshouse, and a cavalry barracks. The wonder is that anything was left to restore, when the churchmen were allowed to come back to France. But careful and respectful work, skilfully guided during long years, has put the church almost in the condition of four hundred years ago, freed from more or less barbarous improvements, which the seventeenth and eighteenth centuries had thrust into the symmetry of the original plan.

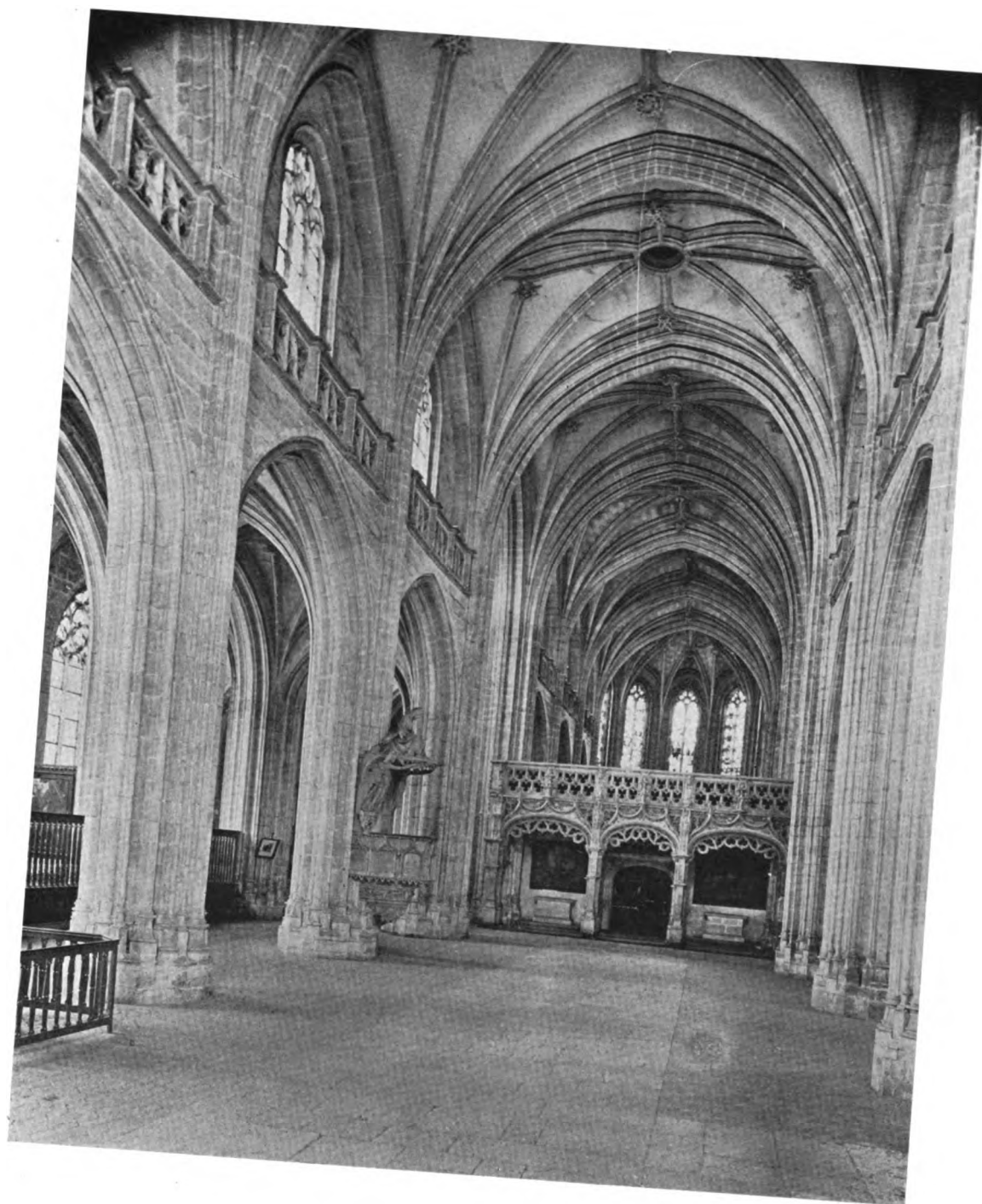
When one comes to seek for what has often been thought the most exquisite example of Flamboyant Gothic that time has left us, he finds it in a dusty suburb of one of the dustiest and least beautiful of even French provincial towns. The broad, straight highway through Bourg-en-Bresse, for ages the route from the heart of Savoy to the centre of Burgundy, passes directly in front of the church of Brou. The green aloofness of the old times is gone. No trees, no grass as England would give, nothing but bare gravel encircles the church; and all around only insignificant modern houses and flat market gardens

serve as a setting for this treasure of Gothic art which the breath of the Renaissance has just touched. Now, abandoned as a place of worship, the monks and religion alike banished, looked after only as a museum for which admission tickets are sold, its portals all too close to the whirl of dust and stench of automobiles, the surroundings of the church of Brou fit well together.

The front has often aroused criticism and as often found defenders. Like the whole exterior it is either "overloaded," or "richly and luxuriously decorated," as the taste of the observer may lead him to think and describe. The portal, as wide as the nave, broad and low in proportion, rises to an arch in trefoil (*trilobé*) instead of to a point, and it has no outer moulding either in gable or in pointed arch to modify the effect of lack of height. It is not the portal of Notre Dame or Amiens; it is Flemish and not French, and it must be admitted contrasts in perhaps too marked a way with the pairs of comparatively slender lancet windows which form the end of the side naves in the façade. The details are very fine in design and execution and there are many to whom such beauty of detail and richness of flowering decoration give pleasure equal to that afforded to others by greater balance of line and more conventional symmetry of form. The church, looked at from the front, is lower and broader than most of its rivals, and the façade, divided as it is, into three stories of no great proportional height, seems all the less lofty on that account. But here again the grace of detail which always controls the exuberant richness of ornament, can hardly be overpraised, and to the student of the history and evolution of architecture, and of the use and control of stone as an apparently plastic material, nothing I have seen can excel this work of Flemish and Burgundian art as an example of its time. Although it takes in the entire width of the central nave, the portal is a single one, with two richly carved oak doors, while the façade of the side naves, as I have said, is filled with pairs of lancet windows.

On entering, one finds that the sense of





THE NAVE





THE CHOIR STALLS

colour for a moment drowns all other sensations, so richly alive in colour harmony is the atmosphere. The stone is yellow, while the windows, gorgeous and unbroken, almost entirely find their dominant colours in reds, yellows, and very brilliant blue. When the sun strikes broadly through, the whole interior swims in colour, as rich and impressive in this church as in the mighty cathedrals of Bourges and Metz.

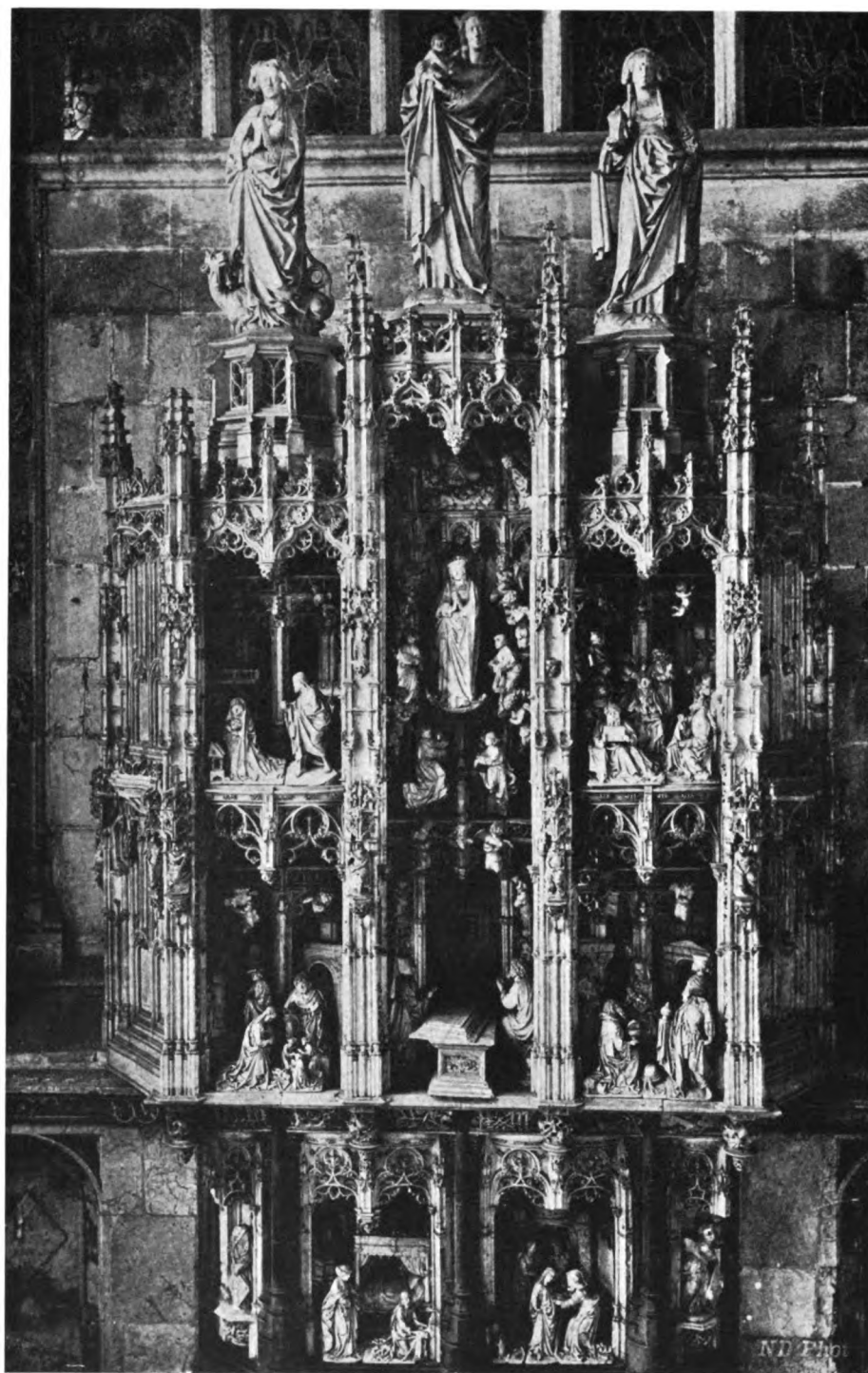
When one comes to observe anything but the colour, he finds (to translate a description quaintly given three centuries ago), "a church so beautiful, so fair, so bright, and so cheerful, of a Gothic style so delicate, so balanced, so ornamented, that everything attracts, everything delights, nothing shocks, nothing repels; so that seized as one is with admiration and glory, one applauds himself, one gives himself thanks for the trouble he has taken in coming to see it."

It is this very clarity, the visibleness of it all, which, while delighting the incomer, gives the basis of two criticisms sometimes

repeated, of the church of Brou. One criticism is constructive and technical,—that the church is not high enough for its breadth; the other is æsthetic and spiritual, and asserts that the church is worldly, and lacks the dim religious light of, let us say, Chartres and St. Ouen. Indeed, one accomplished visitor, in skilfully cutting phrase, has quite lately denounced the interior as giving the effort of being 'modelled in celluloid.' Epithets are not finalities when they betray not so much an estimation of the thing looked at as the condition of mind of the onlooker. Matthew Arnold got no such impression of insincerity and meretriciousness when he looked and saw the "dim pillars high." After all, in spiritual impressions, each heart finds what it carries with it.

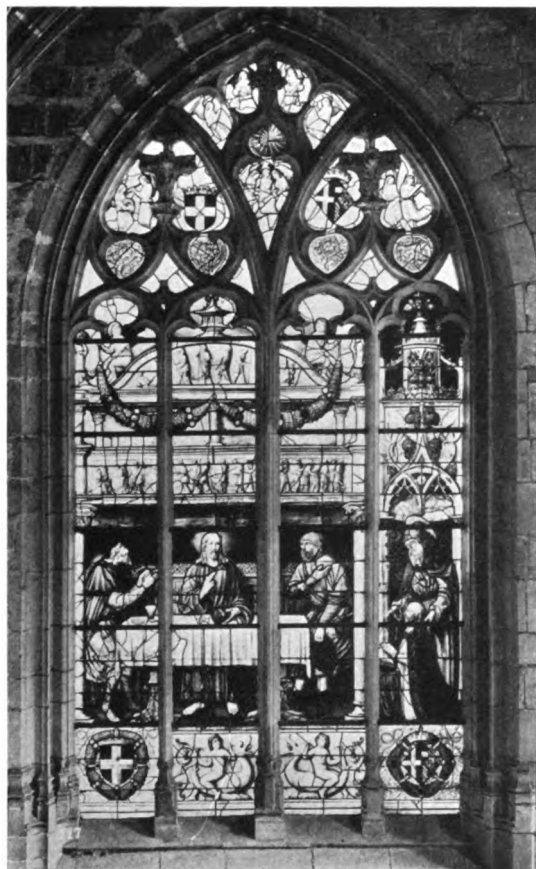
As to the other criticism, well, perhaps the church is too broad and too low. It gave me, on entering, much the same impression as does always the Cathedral of Strasbourg, and, in fact, the two buildings are remarkably alike in proportion of the



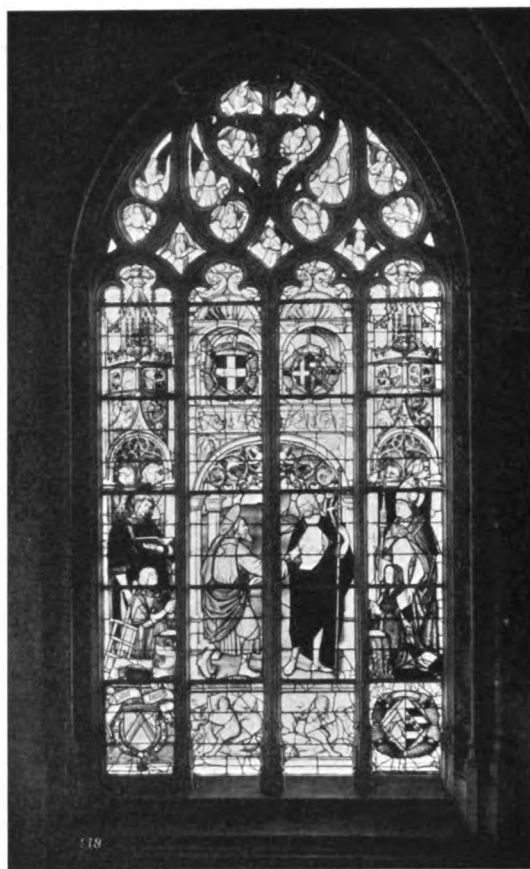


MARBLE ALTARPIECE IN THE CHAPEL OF  
THE BLESSED VIRGIN





THE DISCIPLES AT EMMAUS



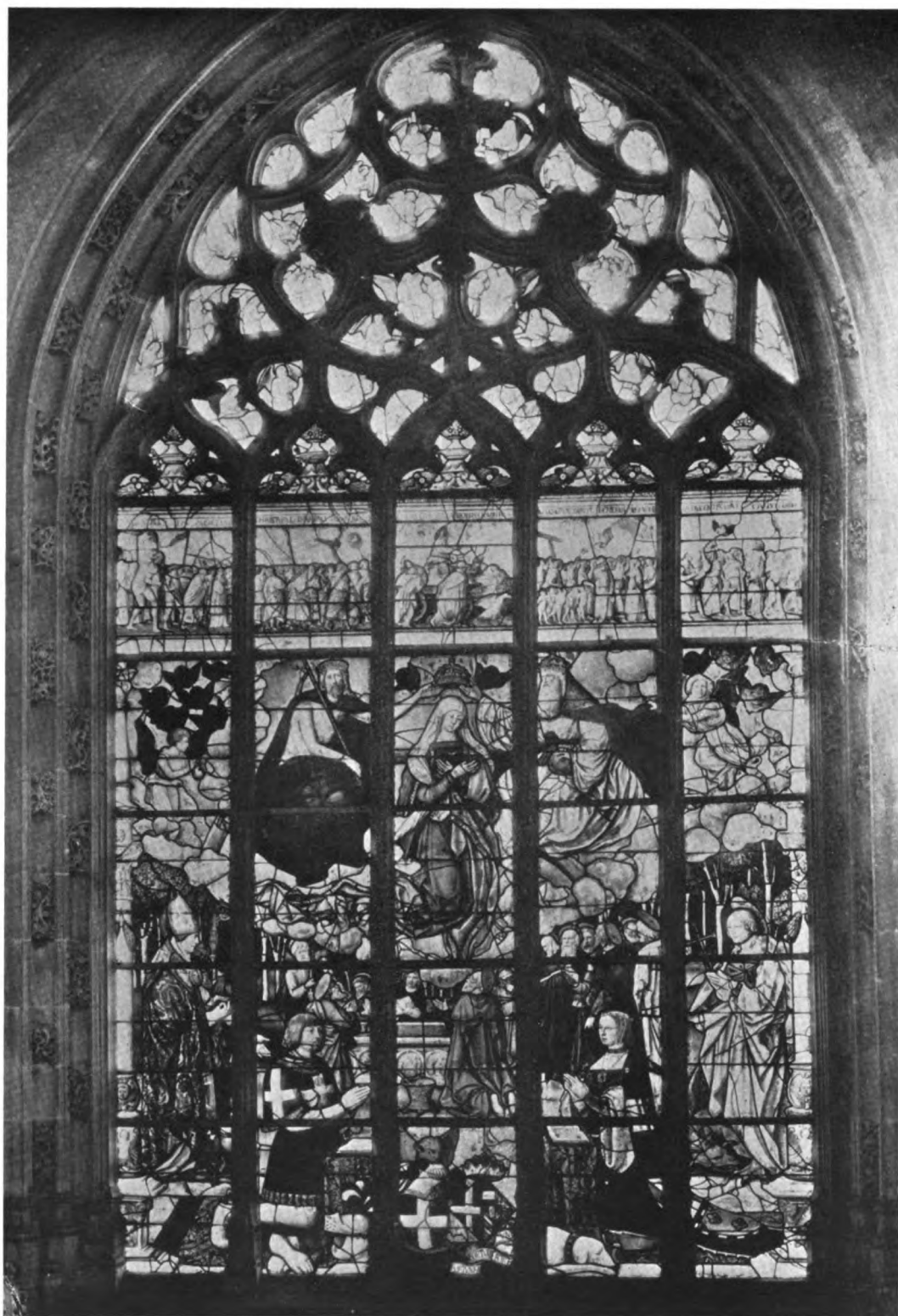
ST. THOMAS

height to the total breadth of the central and side naves. In the church of Brou, the side naves again are lower in proportion to the central nave than in most churches, and are flooded with light, as the windows on the sides of the side naves are of unusual width. In fact, the whole side wall gives the effect of a line of windows, separated by buttresses rather than by wall space. This flood of light emphasises the actual lack of height of the church; there is no obscurity to give distance, and one cannot but feel the absence of the soaring effect that earlier Gothic nearly always gives by the greater height of pillars and roof, and the dimness caused by windows smaller and less numerous. To speak only of churches of somewhat near the size of Brou, the lack of this soaring effect will be strongly felt when one remembers the choir of the Franciscan church at Salzbouurg, or the noble church of St. Maximin en Provence. For

instance, Brou is seventy feet high in the nave, only thirty-seven in the side naves, and is one hundred and twenty-one feet wide. St. Maximin in its nave is ninety-three feet high and seems to float, while Brou looks built; perfectly well built, but still built.

The side naves end at the short transept and are not carried on round the choir. Between the choir and the naves and transept rises the choir screen, perhaps the most exquisite of the dozen or so *jubés* in France that the hand of man has not destroyed entirely. As wide as the choir, this screen is deep enough to have a chapel with an altar, in the thickness of the wall, so to speak, on either side of the admirable oak door leading through into the choir. In fact, while this screen is twenty-one feet high, it is some nineteen feet deep through its clustering columns and archways between the outer and inner side. The ambulatory which in Brou takes the place





THE TRIUMPH OF THE VIRGIN





FIGURES FROM THE TOMB OF MARGARET OF BOURBON

of the triforium of traditional Gothic art, leads over this screen, and one crosses on it as on a bridge, looking westward to the great rose window above the portal and eastward into the wonders of the choir.

This marvel of choir screens, while not torn down by the barbarous "improvement" which destroyed the like in most of France, was in the seventeenth century decorated and improved by pilasters and statues in the Baroque style, which remained to disfigure the design of the original screen as late as the early days of photography. Fortunately all this tawdry addition has been removed during the latter half of the nineteenth century, and the screen restored with reverent skill. The whole breadth and depth of it is a mass of ornament, of grace, symmetry, and originality of design, of lacework in stone, that no words can describe. On its inside, as all around the choir, on cornice and capital, on column and moulding, everywhere is seen the same wonderfully original decoration in stone, often

repeated and never monotonous. Exquisite lightness and delicacy, intricacy without confusion, balanced and harmonious effect without heavy-footed precision, adaptation of tracery and foliage work hallowed by centuries of artistic tradition blended with charmingly realistic original design, mark these "chiselled broideries rare." Most artfully the initial letters of the princely founders are wrought into this decoration, the P for Philippe and Philibert and the M of the Marguerites, with a most charming mixture of boldness and reserve. Sometimes alone, but oftener these letters stand together, enlaced with the knot of cord of wedlock artistically twined round them. Bunches of marguerites in marble blossom out amid the more classic *feuillages* with an indescribably naïve and graceful effect; as, for instance, where these flowers of the North are intertwined with the palm leaves of the South. The St. Andrew's cross of Burgundy is introduced with great effect and dignity. The instrument of steel called "briquet,"





TOMB OF MARGARET OF BOURBON





THE TOMB OF PHILIBERT THE FAIR

at that time used to strike sparks from the flint, was the personal escutcheon and device of Philippe of Bresse, and its shape, roughly like a capital B or a small Greek Omega, lends a marked originality to the decoration where it is used, whether alone or interlaced with the cross of Burgundy. Perfect examples of the effective use of all of these motives for decoration can be seen alongside of the famous statue of St. Mary Magdalen, to its left, just above the tomb of Marguerite of Austria.

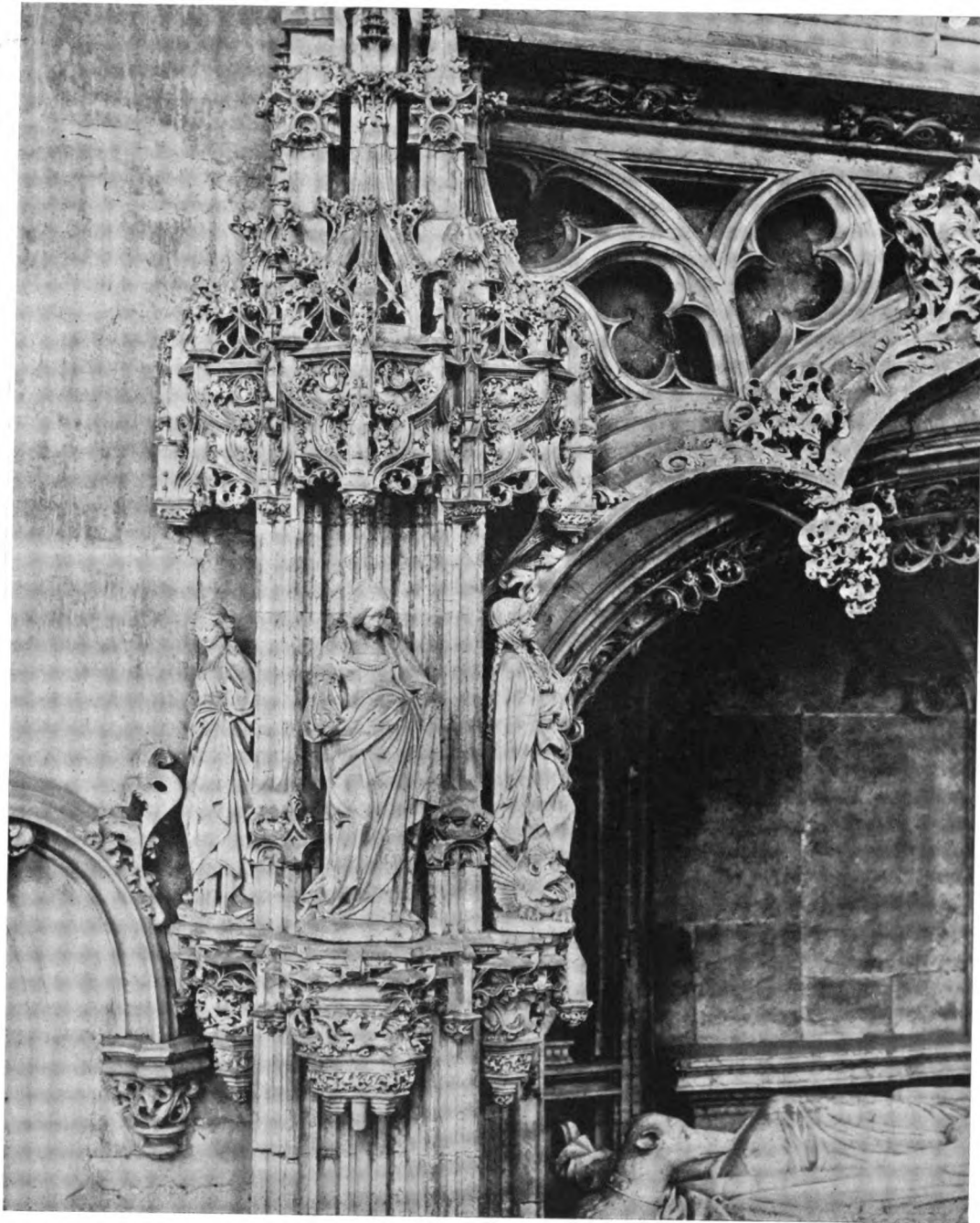
The windows of the choir are what were to be expected from the best Flemish workers of the time, when the painted glass of Flanders was the finest in the world. The church archives show the names of the artists in Brussels and Antwerp who drew and coloured the designs and sent them on for approval, as well as the sums, for that time enormous, they were paid. It is impossible here to describe these windows in detail, but attention must be called to one of them, famous under the name of the

"Triumph of the Virgin." In the lower part are Philibert and Marguerite of Austria kneeling on either side the tomb of the Blessed Virgin. Around them are grouped the Apostles, above floats the holy Mother, between the Father and the Son, who together place the crown upon her head, while crowds of angels discoursing sweet music fill all the background. This window is a marvel of monochrome work of the early sixteenth century, and is one of the largest, most important *grisailles* in existence. The other windows rival in colour the western rose, but, with the famous stalls, demand more space even to mention than the present writing can afford.

In the choir are the tombs of those for and by whom the church was built.

The whole church was planned by Marguerite of Bourbon in the memory of Philippe, and he therefore has no special tomb. That of Marguerite de Bourbon is in the thickness of the wall of the choir





DETAIL OF THE TOMB OF MARGARET  
OF BOURBON



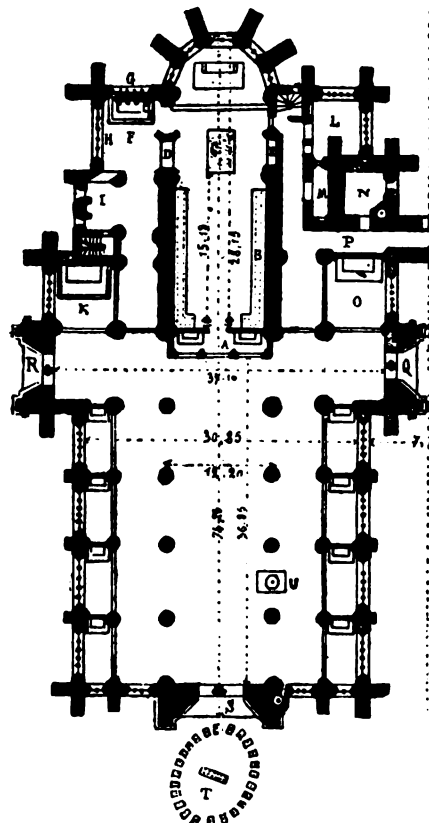
on the right, as you enter. On a table of black marble lies the form of the Countess of Bresse in white marble, the head and face of which are marvels of expression, vigour, and artistic excellence. Around the arch over her head run lovely bunches of chiselled daisies, possibly the finest in workmanship of all the beauties of the place.

On the left as you enter the choir, opposite to Marguerite de Bourbon's tomb, stands that of Marguerite of Austria. It occupies the whole thickness of the choir wall, and opens equally into the choir and choir gallery. Like the famous tombs of the Valois at St. Denis, it is in two stories, the lower representing the tomb where lies the body of the princess wrapped in her shroud, while on the upper, as in a state bed, lies Marguerite, in her arch-ducal robes and crown. A greyhound lies at her feet. The figure is life size, of wonderful beauty of workmanship, and is taken as an authentic portrait of the date it bears, 1531, the year of her death.

Clear in the centre of the choir, midway between those of his mother and his wife,

stands the tomb of Philibert the Fair. He too, guarded above by angels, lies on his bed in his ducal armor, in full regalia, wearing the ducal crown, a lion at his feet. Below in the tomb he lies again in his shroud, in marble of a tint and shading that gives a wonderful look of a man who has just died. This is the finest of even all these wonderful portrait statues, lying there as the poet saw them, with the flash of gorgeous colours falling as it has fallen for centuries, on and round the three.

"So sleep, forever sleep, O marble pair!  
And if ye wake, let it be then, when fair  
On the carved western front a flood of light  
Streams from the setting sun, and colours bright  
Prophets, transfigured saints and martyrs brave  
In that vast Western window of the nave.  
And on the pavement round the tomb there glints  
A chequer work of glowing sapphire tints,  
And amethyst and ruby; then uncloset  
Your eyelids on the stone where ye repose,  
And from your brodered pillows lift your heads,  
And rise upon your cold white marble beds  
And looking down on the warm rosy tints  
That chequer at your feet the illumined flints,  
Say, 'What is this? We are in bliss,—forgiven,  
Behold the pavement of the Courts of Heaven!'"



PLAN OF CHURCH



# CHIPPING CAMPDEN AND ITS CRAFTSMANSHIP. II. THE WORK OF THE GUILD OF HANDICRAFT

*By C. R. Ashbee*

THERE would be so much to say under this head, and indeed so difficult would it be to compress a review of the work of twenty-one years into the brief space at my disposal, that I purpose here only to speak of such work as the Guild of Handicraft has had to do of an ecclesiastical nature, with a few words as to the general principles underlying its constitution. In the last article we dealt with the village that is its home, and pointed to some of the traditional crafts which have been practised in the village from time immemorial. To these crafts the coming of the guild, some one hundred and fifty men, women, and children, from London, six years ago, necessarily gave a great stimulus. New cottages were built, old ones repaired, the workshops (a derelict eighteenth century silk mill) put into order for the eight different crafts; sawmills and a lighting and heating plant laid down, and numberless other activities introduced. The eight shops of the guild centre mainly round building and its allied arts; there is a joiners' shop, a carvers' shop, a blacksmiths' shop, a metal workers' shop, in which all sorts of larger metal work, such as lighting and church furniture

are done; there is an enamelling furnace, a jewellers' shop, and a printing press. The last was the Essex House Press, originally the Kelmscott Press, upon which William Morris printed his Chaucer, and upon which we at Campden printed for His Majesty "The Prayer Book of King Edward VII," a book which has taken a no mean place in the world of typography. About the Essex House Press, however, I will not say more here than that it is being at present carried on at the Norman Chapel (Plate I) and referred to in the previous article. This old building the members of the Guild restored, doing practically all the work in it, and here Dr. Coomaraswamy is at present printing his "History of Indian Arts and Crafts," a book which every student of religious art and traditional craftsmanship will welcome. Plate 2 shows the interior of the building where the work is being carried on. A magnificent fourteenth century ceiling of moulded oak covers the library; the whole of this ceiling had to be reset in the guild shops. As an ecclesiastical building of very early date and turned to secular use in pre-Reformation days it is probably unique in England, and the careful and conscientious



I. OLD NORMAN CHAPEL



II. INTERIOR OF CHAPEL



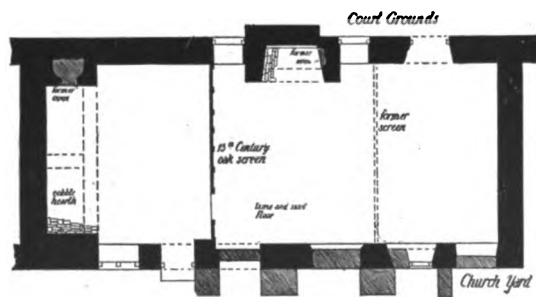


III. FOURTEENTH CENTURY GUILD HOUSE

work done upon it by the members of the guild for a period of nearly two years has, I venture to think, added to its beauty and interest. It is unnecessary to go into further detail as to the various portions of the building. There are few pieces of work so congenial to the modern English craftsman as an historical building upon which he can work in the spirit of past history and add his own labour and invention.

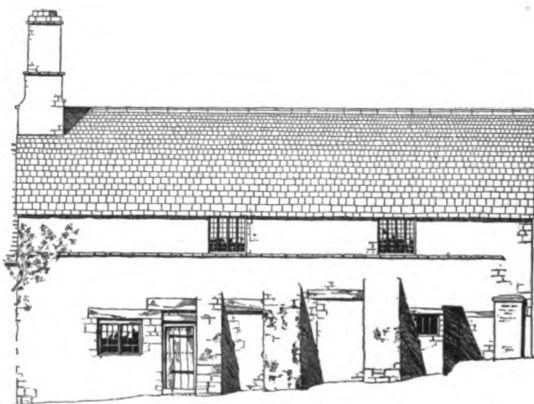
In the various branches of its ecclesiastical work the guild has had many other buildings to restore. In the church of Horndon-on-the-Hill, a beautiful little stone building with a famous timber tower on an Essex Hillside, it had to solve many interesting structural problems with much conservatism and patience, while in the work it did for the old clergy house, or poorhouse, at Holcombe Rogus, in Somerset, it had the handling of another building unique in England (Plate III).

This building deserves a special mention. Situated in a remote village and close by the village church, it was probably used



IV. PLAN OF GUILD HOUSE

in the fourteenth century as a guild house or house for chantry priests. The plan (Plate IV) shows how it is divided on the ground floor into three sections; these were screened by massive oaken screens, each with a Gothic pointed entrance arch. Two of these large divisions or rooms have fireplaces and were doubtless used as living rooms, the whole of the building on the upper floor is one long gallery, with a fine open roof, and in the centre of this gallery is a fireplace. At one time there was an outside staircase, perhaps for access for the public, or for village functions, and the two four-light windows form a charming illumination to the street. (See Plate V.) A curious fate had come to this delightful building. Owing to a family feud as to its repair it had been deliberately broken down, the great timbers sawn in



V. SIDE VIEW OF GUILD HOUSE

half, and the building was in process of demolition when the "Society for the Protection of Ancient Buildings" was called in and the situation was saved. The Guild of Handicraft then had the re-erection of the work, and the guildsmen from Gloucestershire settled in the little Somerset village to see the work through, using local labour to help them when needed. The fourteenth century clergy house now has before it many hundreds of years of life.

Ecclesiastical work — even in England — often implies new work as well as the work of repair. The oaken ceiling is a new roof of moulded oak rafters with oaken boards and gilded quatrefoils at the intersections;





VI. CARVED AND GILDED REREDOS, SHOTTERMILL

it was made for the roof of Saintbury Church, in Gloucestershire. It is a simple and dignified piece of construction. The old plaster ceiling which followed roughly the rafters was left in position as an additional protection against the draught, and the new ceiling screwed on below it and through to the rafters.

In the reredos and pulpit of Shottermill, in Surrey, Plates VI and VII, we have two other examples of the guild's work, quite simple of their kind, plain gray oak enriched with gold and in the reredos a little red colour.

The work at the King's Sanatorium (Plate VIII) shows something very different in treatment. Here we have a union of inlaid woods upon the oak, with enrichment of carving and an aureole of hammered metal. The design, which is by Mr. C. Holden, is original and characteristic, and it is ably supported by the vigorous carving of Mr. Alec Miller, the chief modeller and carver of the guild. The little kneeling angels are particularly pleasing (Plate IX).



VII. ALTAR, SHOTTERMILL





VIII. ALTAR, THE KING'S SANATORIUM



IX. DETAIL OF PLATE VIII

Mr. Miller's work has already left its mark in many English churches. In the organ case, screens, and reredos, where he has worked and is still working for me in the church of Calne, in Wiltshire, some of his best work is to be seen. The rich gilding of the epiphany subject under the arch of the side chapel is very effective (Plate XIII), and the figure groups (Plate XI) are worthy a close examination; they have in them both a Flemish certainty and humour and an Italian graciousness. The organ case as a whole I cannot give, as it is not yet complete, but the detail of the gilded grill work and some of the angels are shown in [Plates XVI and XXV. These grills screen the pipes and let out the sound.

In his statue of St. Benedict for an English abbey (Plate X) Mr. Miller was



X. ST. BENEDICT





XI. FIGURE GROUPS FROM SIDE CHAPEL, CALNE

equally happy, and the interest of this figure was enhanced by its being treated in the English fourteenth century traditional manner, simple colour with gold on a gesso ground, the colouring "proper." Unfortunately the abbot declined to receive the statue at the hands of the donor, on the curious ground that it was undevotional, and when pressed to define this he explained that it was because the "eyebrows and fingernails" had not been painted in. It appeared that the abbot's taste had been vitiated by modern Tyrolese gimcrack carving, and he did not understand the fine traditional work of old Catholic England in the lines of which the guild had sought to follow. Mr. Miller's statue was accordingly taken back, and it still awaits some intelligent Benedictine to come along and give it a home.

Two other statues of his which the guild has erected at Ulverstone Church are shown in Plates XVII and XVIII. There is plenty of character in the figure of the infant Christ in the latter.

Much interesting work is often done in screens, and the design by Mr. Alfrey, which the guild carvers did for Abingdon



XII. SIDE CHAPEL, CALNE



Church (Plate XII), in Oxfordshire, again show a different handling. It is good for architects to have intelligent and sympathetic craftsmen who have studied the crafts in many ramifications, to work for them. Abingdon Church is a case in point, so also is the reredos of Walthamstow Church, where



XIII. REREDOS, WALTHAMSTOW

the same men worked with me (Plate XX). This piece is still incomplete and is intended to have seven gilded angels at the top. The little fellow blowing the trumpet has settled on the wrong point, his real place is a story lower, where his one outspread wing will fill the blank spandril at the side of the arch. Some day when somebody comes with an angelic purse the five other little winged creatures

may come into their places. I had a difficult team to drive at Walthamstow, for a number of amateur ladies, some exceedingly skilful, had to paint the panels of this reredos. The colour scheme, therefore, had to be worked out beforehand on the principle of the mediæval counter-change, and

each artist given her specific panel. It will be seen that in their relative values of form they were mostly successful. These composite pieces of craftsmanship are always the most difficult of all to handle.

I have dealt somewhat at length upon the larger structural and architectural work of the Guild of Handicraft. Some space must yet be given to the metal workers. The guild has among its members some



XV. LECTERN IN WROUGHT IRON AND ENAMELS

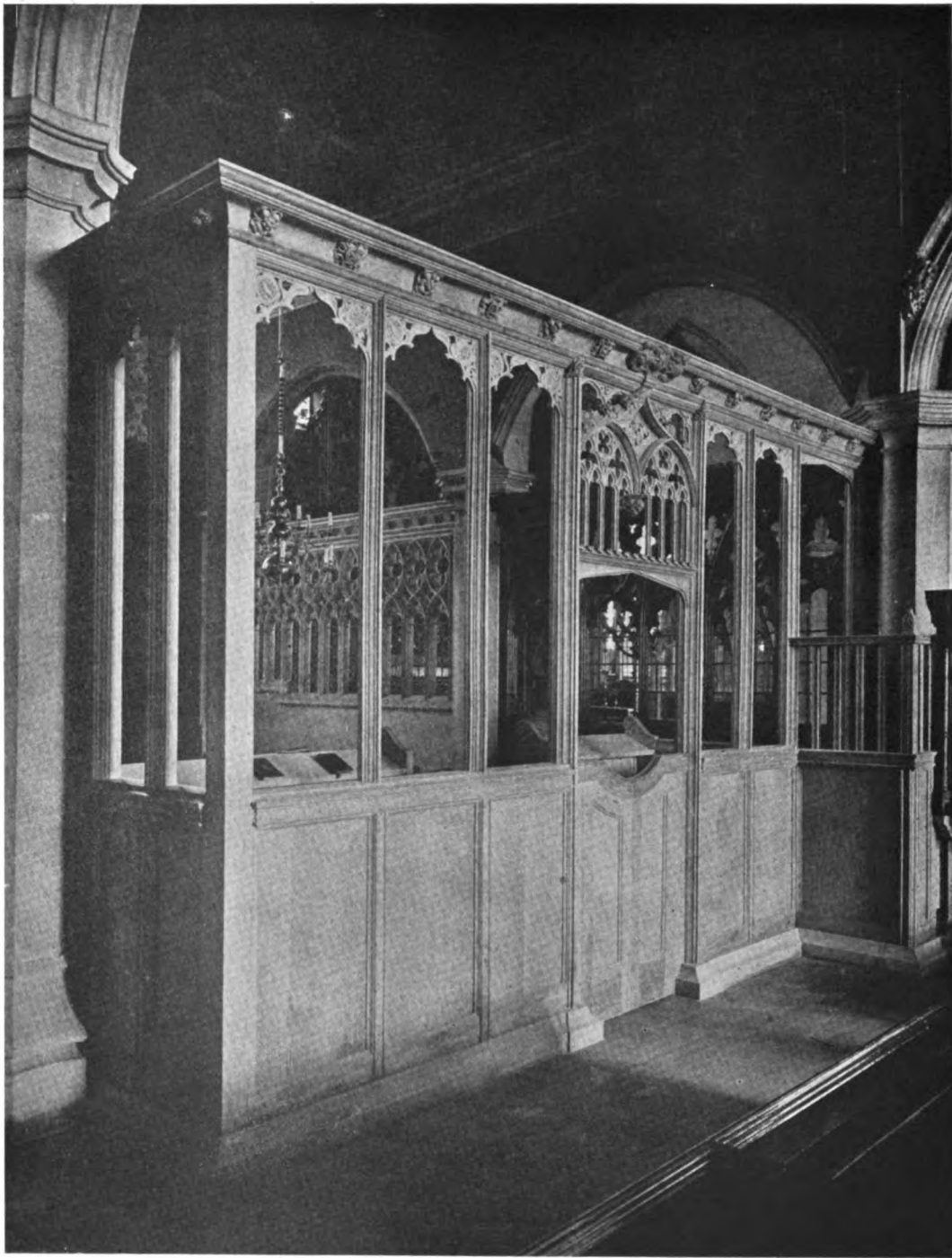


XIV. ST. GEORGE ULVERSTONE



XVI. DETAIL OF ORGAN CASE CALNE





XVII. SCREEN, ABINGDON CHURCH





XVIII. BRASS ALTAR CROSS

of the ablest craftsmen in England. The craft of two of these, Thornton and Downer, the blacksmiths, is shown in the iron lectern set with enamels and white pigskin (Plate XV). Upon its swinging top lies a copy of the king's prayerbook. Other work of theirs in screens, fittings, lights, may be seen in different English churches. I cannot here go into it. It is and has always been one of

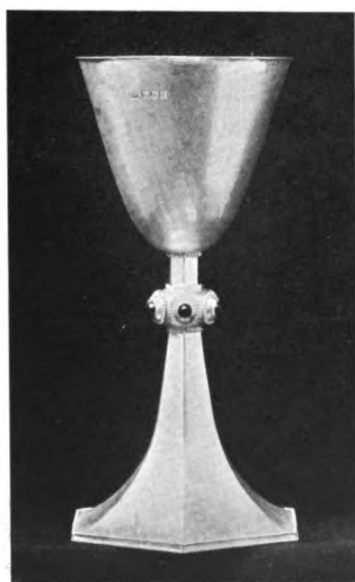
XIX. VIRGIN AND CHILD  
ULVERSTONE

the principles of the guild that the crafts should work together as one, and so it comes that the different metal shops the shops in which the brazing and silversmithing is done under Baily and Hart, dovetail in with the work of the blacksmith. I give here some examples of this work. Plates XVIII and XX show two altar crosses, one of brass, and the other of silver, for a church in Yorkshire, while No. XXIII is an im-



XX. SILVER ALTAR CROSS

portant piece of work from a design of mine for the high altar of the Cathedral of Lichfield; upon this large piece of silver work, which stands some four feet high, all the metal shops worked together, Mr. Horwood, the jeweller of the guild, setting the stones and Mr. Mark, the enameller, painting the angels'



XXII. SILVER CHALICE



XXI. SILVER CHALICE





XXIII. ALTAR CROSS FOR LICHFIELD  
CATHEDRAL





XXIV. MEMORIAL TABLET TO  
DR. MCGILLIVRAY



wings in Champlévé of various colours. The whole work was parti-gilt, of simpler silver work. I show in Plates XXI and XXII some chalices; numberless shapes could be shown of these, and they afford much delight to the designer, especially when he is allowed to introduce coloured enamels and gems. The picture on page 116 (Plate XXIV) shows a form of work which the members of the guild are often called upon to do — the memorial tablet. This piece was of interest because it was to the memory of the famous Scotch naturalist, Dr. McGillivray, and the chaser had to cut and emboss into the memorial all the birds and beasts which the scientist had taken under his special protection, and which he had written of and studied. I spent many interesting hours at the British Museum going through the old naturalist's drawings, and selecting what would serve best in honour to his memory. It is curious in what unforeseen ways a man's work may survive him, and here indeed is an illustration of how the decorative arts and the crafts help fulfil a finer human service.

A word in conclusion may not be amiss as to how the workshops of the Guild of Handicraft are worked. They have had a fairly long history now, nearly a quarter of a century, and have seen many vicissitudes. In that time several generations of craftsmen have grown up in them, certain fixed principles and ideals formed. For the first ten years the guild was an unlimited private business in which all the members shared risks equally with myself as founder, then a joint stock company was formed with outside and inside capital, and for some years all went well. The move into the country, however, which was an excellent

thing for the workers, turned out badly for the stockholders, and a year ago another change was made by which the co-operative principles was still retained and the various members of the guild ran their different shops privately, renting them in common from a body of trustees. In addition to this in order to insure the economic status of the craftsmen there has by the foresight and enlightenment of an American gentleman been added to the freehold of the workshop an estate which it is proposed to break up into small holdings, the object of which is to make it possible for the craftsman — the man who works in the finer sorts of work and off the ordinary industrial lines — to have another string to his bow, or as I would hope to see it, an economic subsistence, even as he had in the middle ages, independent of his mere work in craftsmanship. Those who are interested in pursuing the subject further, and in learning what has been done and what can be done in this direction are referred to a little book of mine, "Craftsmanship in Competitive Industry," which was recently issued in Campden by the Essex House Press. This book was partly influential in shaping the Guild of Handicraft into the new direction

it is taking in modern English industry.

The crafts in their stand against machinery have to take up a definite position of their own, a position distinct and apart. They can never go back to the place they held in the ecclesiastical order of the middle ages, but they have in our own day a sociological objective as well as an aim merely æsthetic. It is by a proper understanding of the former that the things we artists seek to express will in these days continue to live.



XXV. DETAIL OF  
ORGAN CASE, CALNE



# CANTERBURY CATHEDRAL

*By Adelaide Curtiss*

**G**OTHIC architecture is the natural product of the Romanesque. The Lombard cathedrals of Pisa and Lucca, Ely and Durham in England, and above all, in Germany, Speyer, Worms, Mainz, and Hildesheim cathedrals, with the marvellous Bernward column, were necessary before Chartres, Amiens, Rouen, and Le Mans, Freiberg, Salisbury, and York could appear. In the massive, yet richly ornamented Romanesque pillars, in the crude yet multitudinous sculptured figures, wherever, indeed, in the heavy Romanesque architecture strength could flower into beauty, there was the inspiration of the bolder, more fearless Gothic. Power and beauty the Romanesque architecture had, but the ability to express itself was lacking, its inventiveness was crushed. The tyranny, ignorance, and cruelty of the dark ages could not fail to make its impress upon architecture. From all the great Gothic cathedrals of Europe, gargoyles,—hideous stone figures half bird, half beast, or mocking fiend,—looked down in malevolence. They represented stern realities, the reminders of an age scarcely yet finished, and to the Gothic builder the powers of evil that these grim shapes personified seemed of comparatively recent memory; they threatened him from a not far-distant past.

Not every lover of architecture is also a lover of that one of its types that we call the Gothic. So great an authority as James Fergusson admits that when he became so infatuated with the architecture of India and the East, with all that they represent, he partly lost his early admiration for the Gothic. A more recent writer in a thoughtful review of the history of architecture intentionally omits reference to the Gothic; for, he explains that he considers it an outside development. He traces in a logical way the growth of

European architecture through Egyptian, then through Greek, and so on through Roman, Early Christian, Romanesque, and finally through the Renaissance architecture. But the Gothic, he insists, had no place here. But to myself, as of course to many, early Gothic architecture has its chief value because it represents,—it is the living symbol,—of the purest spirituality.

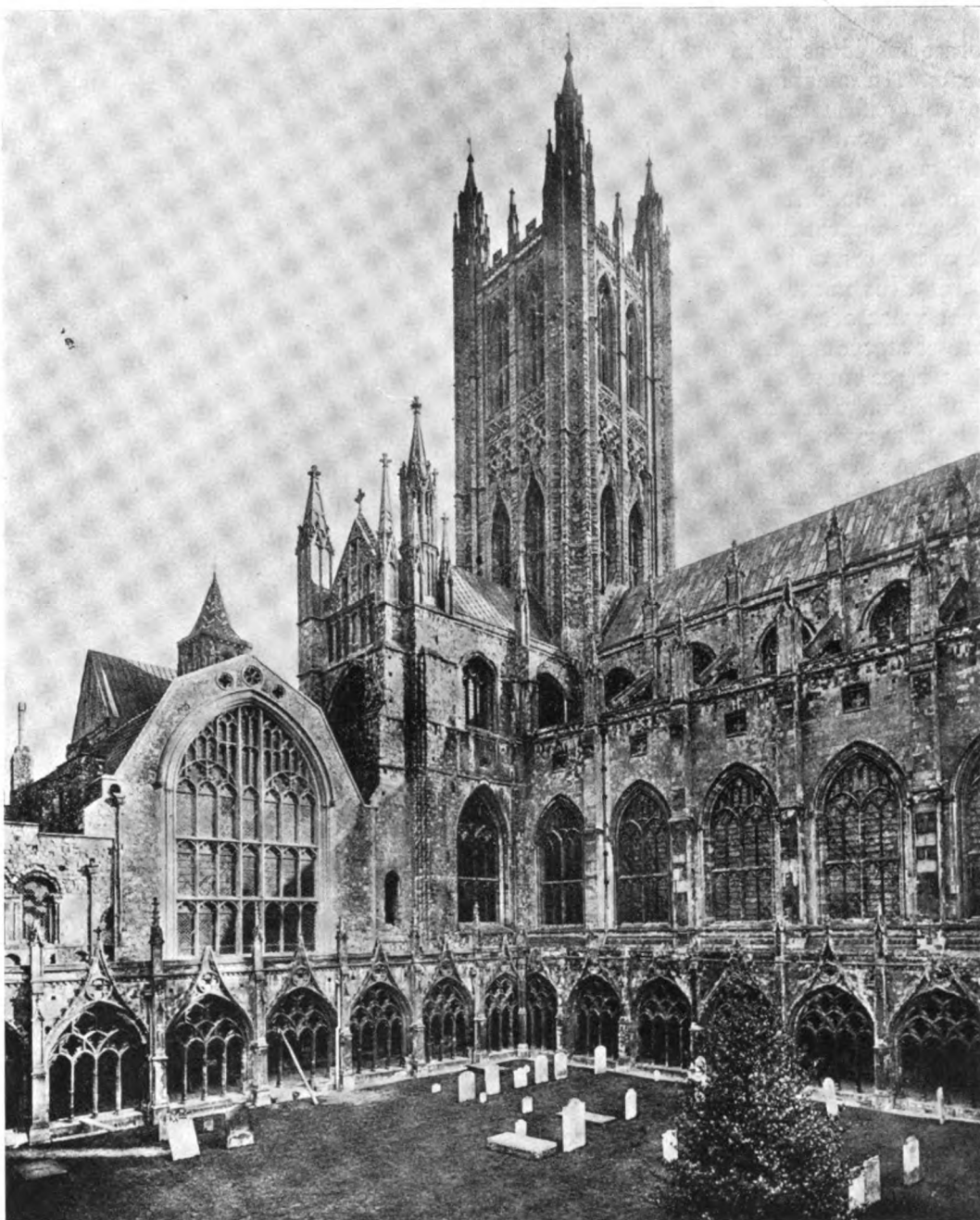
In this age of commercialism and materialistic thought the human mind *needs*, and knows not how much it needs, the idealism, the lofty aspirations, the holy desires that the Gothic cathedral typifies. Chartres, Rheims, and Notre Dame in France, Wells, Winchester, and Canterbury in England, Cologne and Strasburg in Germany, Burgos and Leon in Spain, are priceless; their value is inestimable, for they represent the growth and some of the highest aspirations of the soul.

What is Gothic architecture, what are its characteristics and essentials? Here we cannot do better than to quote from Ruskin's "Stones of Venice," a part of that masterly chapter on "The Nature of the Gothic." He says: "I believe, then, that the characteristics or moral elements of Gothic are the following, placed in the order of their importance:

- |                  |                  |
|------------------|------------------|
| 1. Savageness    | 4. Grotesqueness |
| 2. Changefulness | 5. Rigidity      |
| 3. Naturalism    | 6. Redundance    |

These characters are here expressed as belonging to the building; as belonging to the builder, they would be expressed thus: 1. Savageness, or rudeness; 2. Love of change. 3. Love of nature. 4. Disturbed imagination. 5. Obstinacy. 6. Generosity. And I repeat, that the withdrawal of any one, or any two, will not at once destroy the Gothic character of a building, but the removal of a majority of them will." Then Ruskin proceeds to





**CLOISTERS AND BELL HARRY TOWER  
CANTERBURY CATHEDRAL**

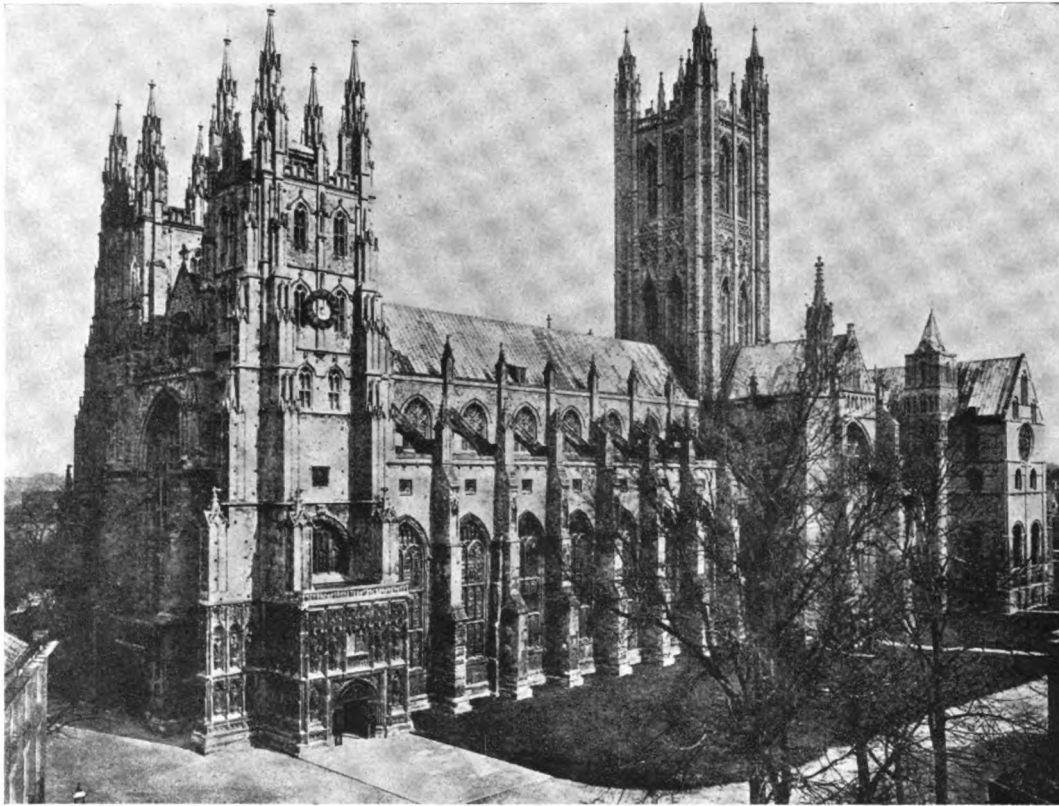


elaborate his ideas in regard to these six elements. In speaking of the second element, changefulness, he says very beautifully: "A picture or a poem is often little more than a feeble utterance of man's admiration of something out of himself; but architecture approaches more to a creation of his own, born of his necessities, and expressive of his nature. It is also, in some sort, the work of the whole race, while the picture or statue are the work of one only, in most cases more highly gifted than his fellows. And therefore we may expect that the first two elements of good architecture should be expressive of some great truths commonly belonging to the whole race, and necessary to be understood or felt by them in all their work that they do under the sun. And observe what they are: the confession of imperfection and the confession of desire of change. The building of the bird and the bee need not express anything like this. It is perfect and unchanging. But, just because we are something better than birds or bees, our building must confess that we have not reached the perfection we can imagine, and cannot rest in the condition we have attained. If we pretend to have reached either perfection or satisfaction, we have degraded ourselves and our work. God's work only may express that; but ours may never have that sentence written upon it,— 'And behold, it was very good.' And, observe again, it is not merely as it renders the edifice a book of various knowledge, or a mine of precious thought, that variety is essential to its nobleness. The vital principle is not the love of knowledge, but the love of change. It is that strange *disquietude* of the Gothic spirit that is its greatness; that restlessness of the dreaming mind, that wanders hither and thither among the niches, and flickers feverishly around the pinnacles, and frets and fades in labyrinthine knots and shadows along wall and roof, and yet is not satisfied, nor shall be satisfied. The Greek could stay in his triglyph furrow and be at peace; but the work of the Gothic heart is fretwork still, and it can neither rest in nor from its labour, but must pass on, sleeplessly, until

its love of change shall be pacified forever in the change that must come alike on them that wake and them that sleep." And then he says in regard to the Gothic in England: "And now I wish that the reader would imagine himself for a little time in a quiet English cathedral town, and walk with me to the west front of its cathedral and there stand for a time, looking up at its deep-pointed porches and the dark places between their pillars where there were statues once, and where the fragments, here and there, of a stately figure are still left, which has in it the likeness of a king, perhaps, indeed, a king on earth, perhaps a saintly king long ago in heaven; and so higher and higher up to the great mouldering wall of rugged sculpture and confused arcades, shattered and gray and grisly, with heads of dragons and mocking fiends, worn by the rain and swirling winds into yet unseemlier shape, and coloured on their stony scales by the deep russet-orange lichen, melancholy gold; and so, higher still, to the bleak towers, so far above that the eye loses itself among the bosses of their traceries, though they are rude and strong, and only sees like a drift of eddying black points, now closing, now scattering, and now settling suddenly into invisible places among the bosses and flowers the crowd of restless birds that fill the whole square with that strange clangor of theirs, so harsh and yet so soothing, like the cries of birds on a solitary coast between the cliffs and sea.

"Think for a little while of that scene, and the meaning of all its small formalisms mixed with its serene sublimity. Estimate its secluded, continuous, drowsy felicities, and its evidence of the sense and steady performance of such kind of duties as can be regulated by the cathedral clock; and weigh the influence of those dark towers on all who have passed through the lonely square at their feet for centuries, and on all who have seen them rising far away over the wooded plain, or catching on their square masses the last rays of the sunset, when the city at their feet was indicated only by the mist at the bend of the river."





THE CATHEDRAL. FROM THE SOUTHWEST

Yet not England, but France, is the home of the highest type of Gothic architecture. England has produced some grand and nobly dignified cathedrals, but they lack the grace and harmony of the French structures of the same time. The beautiful west façades of Exeter, Wells, Lichfield, and Lincoln, with their many statues and elaborate carvings, are by far the most interesting parts of these cathedrals; but these façades are, architecturally speaking, mere screens. One writer says that "the generally smaller scale of English work led to greater refinement and attention to detail in carving," and another says: "Comparisons in art are invidious. The cathedrals of England are as truly the glory of that country as those of France are of its continental rival and hereditary foe, but no one can fail to recognize the superior architectural glory of those of France, or ignore the fact that Gothic architecture originated in the Ile de France, where it underwent its utmost logical development, and from whence it was disseminated throughout

Europe. But the two groups of churches should not be compared. The development of the art of each was characteristic and distinct; and each corresponded best to the needs of the people among whom it was produced, and where it clearly illustrated its own conditions and limitations. The Gothic cathedral, wherever it was built, thoroughly reflected the life of its time and the character of its makers. It is this which makes it great, which gives it its art, which makes it speak to us in this nineteenth century with the powerful voice of the deeply religious and artistic life of the middle ages, as plainly and as distinctly as it spoke in the thirteenth."

Canterbury Cathedral holds a high place in Christendom, not only for its architectural but mainly for its ecclesiastical history. The study of architecture might seem a dull and unprofitable one were it not for the light thrown upon it by history. The architecture of a certain age is doubly interesting if through history we can know the thought and life of the builders of that



architecture. And such a noble type of building as the Gothic must necessarily represent much that was noble in the times that produced it.

One who has, unfortunately, never read Hallam or Gibbon will still realise the glamour and charm connected with the middle ages. Great crusades were then attempted, heroic deeds of chivalry performed, and mystic and religious devotion was then at its height. And behind all this was the power and influence of the Church.

Whatever one's personal religious opinions may be, no one can fail to regard the Roman Church as an object of veneration. While the nations of Europe came into being and advanced in power, the Church advanced with them. In its temporal as well as its spiritual progress the history of the Church is inextricably woven with that of Europe. Indeed, there was often a clash between pope and king, as illustrated in the history of Canterbury itself. But we do not revere the Church for its crafty and often treacherous and cruel policy; but, instead, for its services to the human race in the earlier centuries of Christianity. Amid the wild storms of the dark ages its light shone forth as a beacon. Outside the Church, confusion, lawlessness, and tyranny appeared to reign supreme. The light of civilisation seemed almost quenched. During these awful times, the soul of man had died within him but for the support and stay that the Church afforded. What wonder, then, that as the nations of Europe began to emerge from this thick darkness, they gave the best that they had either of wealth or personal service to build and beautify these structures that enshrined Christianity?

How the means were forthcoming to build these gloriously beautiful monuments of architecture we scarcely know to this day, but we know that the minds of all classes were stirred by deep religious enthusiasm. Monk and layman, high born as well as low, toiled together or gave of their means to bring about the magnificent result. And the result of such deep spiritual devotion combined with an only half-realised awakening of civil and ecclesias-

tical liberty — the result we repeat, was the Gothic cathedral.

In spite of all that has been written on the subject, we know comparatively little in regard to the mediæval architect, but we can say truly of him as Emerson said of that later great builder:

"The hand that carved these deeds in stone  
Wrought in a sad sincerity;  
Himself from God he could not free;  
He builded better than he knew;—  
The conscious stone to beauty grew."

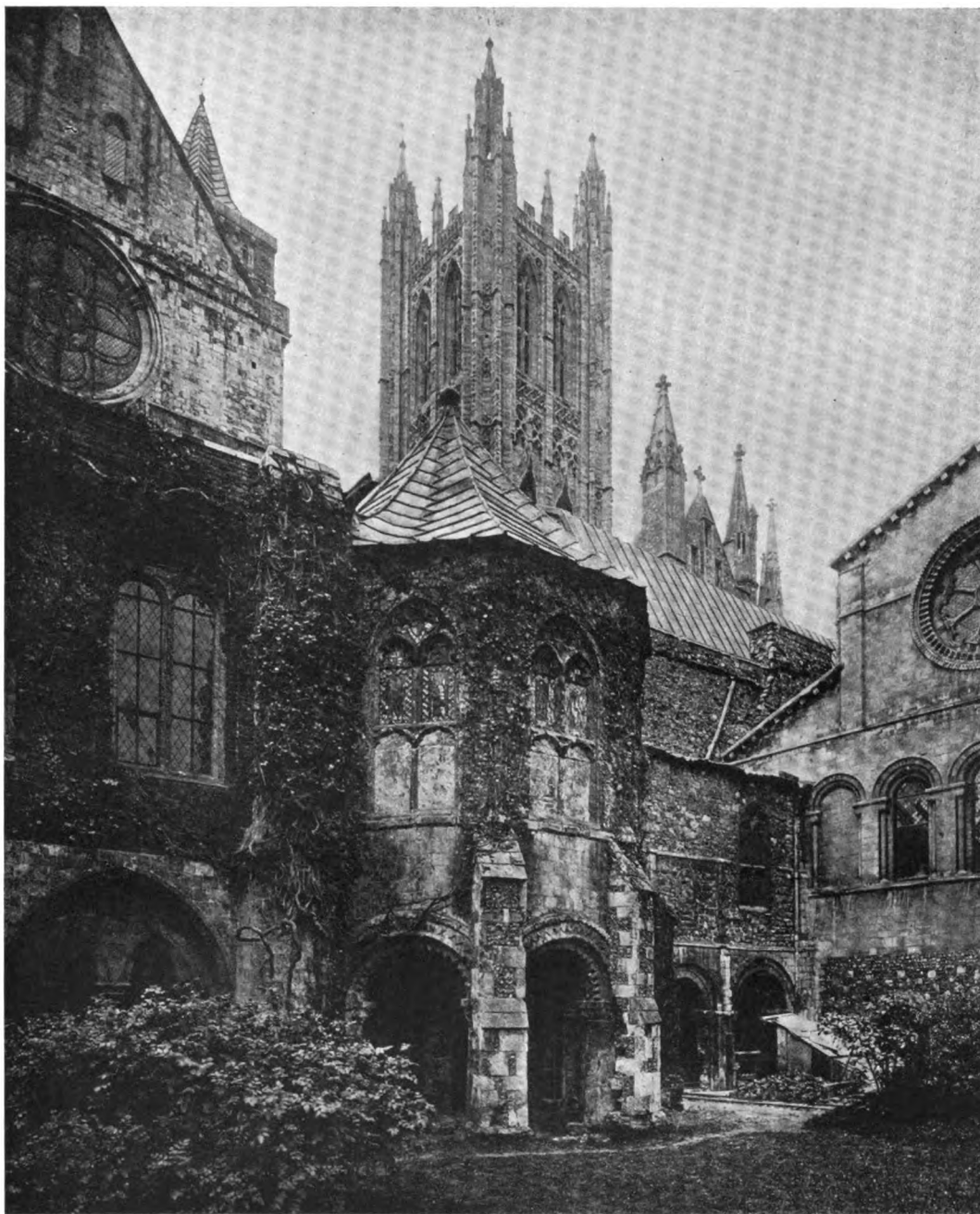
Canterbury, as we have said, occupies a proud place in the civil and ecclesiastical history of England. Here Christianity was introduced; and to-day the highest office that the Established Church can bestow is that of Archbishop of Canterbury.

The kingdom of Kent, in which the city stood, was one of the earliest settled districts of Britain. Freeman says of it: "To the united English nation the Angle had given his name, the Saxon had given his royal dynasty; the Jute, the least considerable in the extent of his territorial possessions, had been, according to all tradition, the first to lead the way to a permanent settlement; and he had undoubtedly been honoured by supplying the ecclesiastical centre from which Christianity was spread over the land. If Wessex boasted of the royal capital of Winchester, Kent boasted no less proudly of the spiritual metropolis of Canterbury."

The town itself has many memorials connected with its early history and with the pilgrimages to the shrine of Thomas à Becket, but none of these have a greater interest than that attached to the ancient Church of St. Martin. This building until recently was supposed to be the oldest church edifice in England. There is no doubt, however, that here, as the venerable Bede relates, "in the east of the city," Queen Bertha, the wife of Ethelbert, who was ruling king of Kent when Augustine landed with his missionaries, had her chapel and worshipped here with her chaplain, Luidhard.

But the great cathedral almost unconsciously attracts our eyes. Erasmus said





BAPTISTRY, CANTERBURY CATHEDRAL



of it, "It rears its crest with so great majesty to the sky, that it inspires a feeling of awe even in those who look at it from afar." Here is Dean Stanley's description of it: "Let any one sit on the hill of the little church of St. Martin, and look on the view which is there spread before his eyes. Immediately below are the towers of the great abbey of St. Augustine, where Christian learning and civilisation first struck root in the Anglo-Saxon race; and within which, now, after a lapse of many centuries, a new institution has arisen, intended to carry far and wide to countries of which Gregory and Augustine never heard, the blessings which they gave to us. Carry your view on — and there rises high above all the magnificent pile of our cathedral, equal in splendour and state to any, the noblest temple or church, that Augustine could have seen in ancient Rome, rising on the very ground which derives its consecration from him. And still more than the grandeur of the outward building that rose from the little church of Augustine, and the little palace of Ethelbert, have been the institutions of all kinds, of which these were the earliest cradle. From the first English Christian city — from Kent, the first English Christian kingdom — has, by degrees, arisen the whole constitution of Church and State in England which now binds together the whole British Empire. And from the Christianity here established in England has flowed, by direct consequence, first, the Christianity of Germany — then after a long interval, of North America, and lastly, we may trust in time, of all India and all Australasia. The view from St. Martin's Church is, indeed, one of the most inspiring that can be found in the world; there is none to which I would more willingly take any one who doubted whether a small beginning could lead to a great and lasting good — none which carries us more vividly back into the past, or more hopefully forward to the future."

Canterbury Cathedral to-day presents indeed a scene of the greatest majesty, a noble Gothic structure surrounded by the ruins of the earlier Norman buildings.

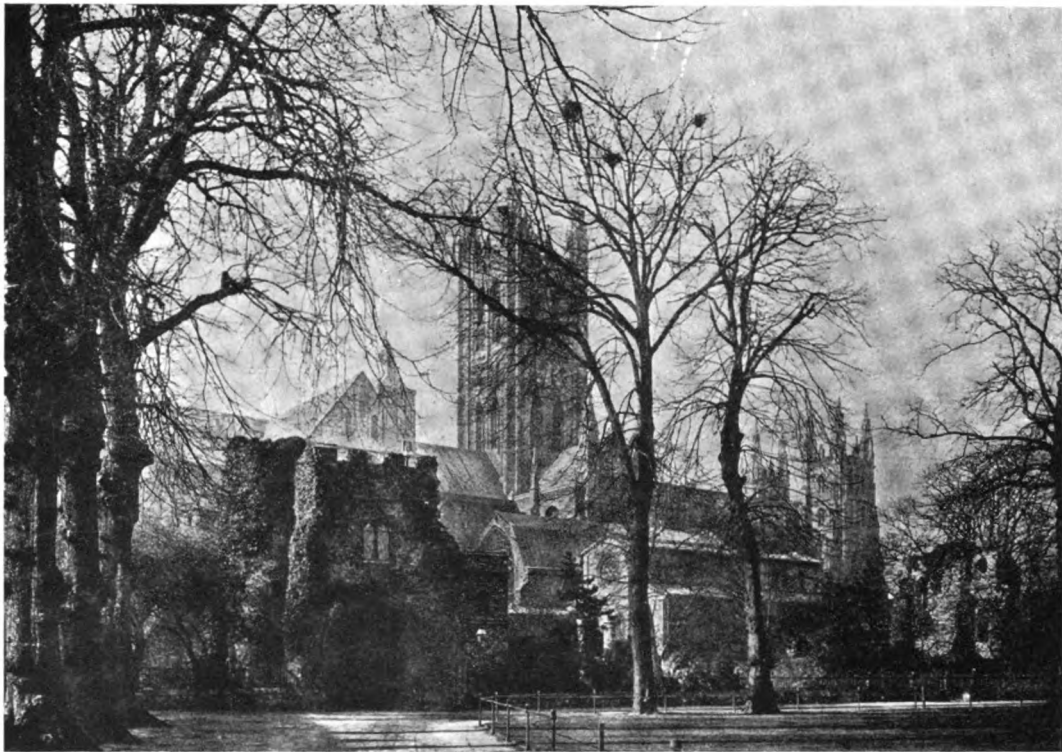
Here on the north, where all the monastic buildings were grouped, are the picturesque ruined arches of the monks' infirmary, the cloisters, "baptistery," and other buildings. We shall notice these more particularly later on. The cathedral proper as it stands to-day was erected 1070-1089 by Archbishop Lanfranc, and the choir and eastern portion of the church were built in 1184. It was rebuilt at the close of the fourteenth century by Prior Chillenden, and completed in 1495 by the addition of the great central tower.

But the greatest possible interest attaches itself to its early history. No one can think of Canterbury Cathedral without recalling the two greatest events in that history; first, its connection with St. Augustine and the introduction of Christianity, and later, with Thomas à Becket and the Canterbury pilgrimages.

The venerable Bede tells us, in his invaluable Ecclesiastical History of England, that, "when Augustine, the first Archbishop of Canterbury, assumed the Episcopal throne in that royal city, he recovered therein, by the king's assistance, a church which, as he was told, had been constructed by the original labour of Roman believers. This church he consecrated in the name of the Saviour, our God and Lord Jesus Christ, and there he established an habitation for himself and all his successors." King Ethelbert, soon converted to Christianity by Augustine, gave to him and his fellow missionaries a large stretch of country, and this British or Roman church to which the venerable Bede refers. A small part of the ruin of Augustine's monastery still stands.

From the time of St. Augustine, the Metropolitan church steadily advanced in prestige. What a long roll of famous names it has! Only the most well-known would include St. Augustine, St. Dunstan, Aelfheah, or St. Alphege, treacherously murdered by the Danes after the sack of the cathedral in 1011; Lanfranc, Anselm, Thomas à Becket, Stephen Langton, of "Magna Charta" fame, John Morton, Thomas Cranmer, William Laud, and John Tillotson.





THE CATHEDRAL. FROM THE NORTHEAST

The strife between Church and State as represented in the quarrel between Thomas à Becket and Henry II is a feud of long standing. Both France and England to-day are still struggling with the problem, and what the outcome will be no one can predict with certainty.

As for Thomas à Becket, whether he really was in the right or not, he was soon considered a martyr and became a most popular saint. Pilgrimages were made to his shrine by every class of society, and even kings were proud to thus honour him. They came from all England and even from the continent, thus often doing penance for great sins. No history or chronicle, however exact, could furnish a more lively picture of all this than Chaucer's masterpiece. By his inimitable irony he makes us understand the life and thought of the times, and shows us very vividly the lack of seriousness and the half-repressed jollity, as well as the evident sincerity and tender pathos, of his pilgrims. "All the great classes of English humanity are thus represented, and opportunity is given for the display of the harmonies and the

jealousies which now united, now divided, the interests of different orders and different vocations in the commonwealth." He who is a lover of the "Father of English Poetry" (and who is not?) will have a still greater regard for his genius after he has visited the scene of "Canterbury Tales." "Our very word 'canter,'" an authority tells us, "is an allusion to the easy pace at which these pilgrimages were performed."

"And specially, from every shires ende  
Of Engelond, to Canterbury they wende,  
The holy blisful martir for to seke,  
That hem hath holpen, whan that they were seke."

Here in the cathedral, although the destructive hands of Henry VIII and his followers — and later those of the Puritans — have caused many of the memorials of this saint to be destroyed, there is still remaining much that is connected with his history. The northwest transept was the scene of his martyrdom, and Trinity Chapel, in the apse of the cathedral, was the place of his shrine. "The centre of the chapel looks curiously blank, being left so by the thoroughness with which all trace



of Becket's shrine was removed by the reforming zeal and insatiable rapacity of Henry VIII and his minions. The effect of the bare stone pavement presents an impressive contrast to the vanished glories of the shrine blazing with gold and jewels, as we read of it. The exact place on which it stood is plainly shown by the marks worn in the stones by the knees of generations of pilgrims as they knelt before it; while the prior, with his white wand, pointed out the choicest of its treasures. To the west, between the altar screen — the unhappy effect of which is painfully conspicuous from this point — and the site of the shrine, there is some very interesting mosaic pavement, containing the signs of the zodiac, and emblems of virtue and vice, an example of the *Opus Alexandrinum*, which appears in the floors of most of the Roman basilicas. A similar piece of mosaic work may be seen round the shrine of Edward the Confessor at Westminster."

In this same chapel are three of the ancient windows, the few with portions of others in different parts of the cathedral which escaped the zeal of the Puritans. These three windows all depict various miracles which the martyr was reputed to have performed. Before the time of the Puritans much of the old glass in other parts of the cathedral was destroyed; for "his Grace (Henry VIII) straitly chargeth and commandeth, that henceforth the said Thomas Becket shall not be esteemed, named, reputed, nor called a saint, but Bishop Becket; and that his images and pictures throughout the whole realm shall be put down and avoided out of all churches and chapels, and other places; and that from henceforth the days used to be festivals in his name shall not be observed, nor the service, office, antiphonies, collects and prayers in his name read, but rased and put out of all books."

The three other objects of greatest interest among so many are the so-called chair of St. Augustine, and the tombs of Edward the Black Prince, and Henry IV. The chair is not so ancient as it purports to be, and was probably carved in the twelfth

or thirteenth century. It is still used to-day by the Archbishop of Canterbury. The author of "English Cathedrals" tells us that this chair, according to tradition, was used in the coronation of the heathen Kentish kings, and that it was presented to St. Augustine by King Ethelbert.

The tombs of Edward, the Black Prince, and of Henry IV are both also in Trinity Chapel. That of the hero of Crécy and Poitiers is very impressive. His recumbent effigy is that of a warrior in full armour, spurred and helmeted. The head rests upon a helmet, and the hands are clasped in the attitude of prayer. Above his tomb is a canopy on which a representation of the Trinity is painted. The effect of it all, as we said, is most impressive, although most of the gilding and bright colours have disappeared. Above the tomb on a cross-beam are suspended his brazen gauntlets, his helmet, and wooden shield with its leather covering, together with his velvet coat, emblazoned with the arms of France and England, and the empty sheath. Directly opposite the Black Prince's tomb is that of Henry IV with his queen, Joan of Navarre. The canopy is very beautiful, with representations of the king and queen. Here and there throughout the cathedral are monuments and tombs of noted prelates and famous men. Everything speaks of history.

Architecture, as well as all the other arts, can never flourish in a nation until that nation has won for itself a certain stability and individuality. When it is able to hold its own among the surrounding nations, when its government and laws are fixed, that nation then and not till then has leisure to cultivate the arts. In its earliest periods of confusion and disorder no architecture worthy of the name can be produced. Compare the magnificent Renaissance chateaux of Touraine, such as Blois, Chenonceaux, and Azay-le-Rideau, or the Tudor mansions of England with the fortified castles of France and England built during the middle ages, and what a difference: The last-named structures were built, not for beauty, but from the stern necessities of the case. They were merely





THE NAVE, CANTERBURY CATHEDRAL



great fortifications suited to an age of almost constant and cruel warfare.

And so the architecture of the Romanesque cathedrals partook of this warlike character. Such a cathedral as Worms, for instance, is a striking example of this. But, as the various nations of Europe strengthened themselves and came to have each a true national being, architecture, as well as the other arts, grew apace. When Germany, because of its superior civilisation and power, led the world during the eleventh and twelfth centuries, its Romanesque architecture was the noblest; and when France, in the next century following, assumed the leadership, the Gothic architecture of that country was the most beautiful and imposing of all the nations of Europe. After the Norman Conquest, England, from being merely an inconspicuous island, took its place among the great nations of Europe, and so its architecture from his time on takes on a far grander and more impressive character than it had before.

Canterbury Cathedral seems to express all these ideas more fully than the other English cathedrals. Standing to-day within the hallowed edifice, looking up at the massive Norman pillars alternating with the heavy piers, bathed in the light that shines through its richly coloured windows, surrounded on every side by memorials of the whole history of England, how can we fail to be deeply impressed?

"Dull must he be of soul who could pass by  
A sight so touching in its majesty."

Dull of perception, indeed, must that person be who cannot catch in this ancient building, some vivifying glimpse at least into the inner history of England and realise more fully not only its intellectual advance out of barbarism, but, we trust, also its spiritual progress. Christianity did not abolish war; the pages of history are deeply stained with blood; but what a nameless horror this world would have been without its civilising influence!

In Winchester Cathedral to-day there stands an old baptismal font. It is supposed to have been erected about 1080

A.D. It is of very simple construction, massive and rude, yet with a very evident attempt toward elegance. There is no ornamentation upon it, except a broad band of carving which runs entirely around the upper part of the font. This carving represents scenes in the life of the good St. Nicholas, that very popular saint who was so far famed for his gifts of dowries to the three poor maidens. The figures carved here are so almost ludicrously and yet touchingly primitive, they are so grotesque, that one stands in astonishment before them.

Winchester was the capital city of Saxon England, and a favourite city of residence of the first kings of the Norman period. In its cathedral both Saxon and Danish kings had lavished gifts of gold, silver, and jewels; and this font, in one of England's then greatest cities, illustrates the best workmanship of the period in which it was produced. One writer says very briefly of it that "it is a curious example of eleventh century art"; and it is curious indeed. The thoughtful student of Freeman's Norman "Conquest" realises the comparative barbarity and the intellectual torpor of the eleventh century, but one needs to examine closely such a relic of the past as this in order to comprehend it fully.

And so here, in like manner, in Canterbury what has come down to us from the same period of time repays careful study. "What is Canterbury Cathedral itself but a pale exhalation from the mould of the ever-cloistered, the deeply reforested past?" Some of the most interesting of these memorials here are connected with the monastic buildings which, as we said, were placed on the north side of the cathedral.

Prior Lanfranc, who occupies such a conspicuous position in the cathedral's history, built a massive wall around the cathedral and its other buildings; and some of the remains of this wall, a part of which is still standing, are supposed to date from his time.

We ought to interrupt our narrative here in order to say a few words about this first Norman Archbishop of Canterbury. As





THE CHOIR

Freeman says, without doubt the two greatest events in the history of England, because of their far-reaching influences, are the introduction of Christianity and the Norman Conquest. We have spoken in regard to the first of these great matters, as connected with Canterbury; and now let us say a few words as to the part the cathedral played in the second. The two first Norman archbishops, Lanfranc and Anselm, were two of the most intellectual men of their day. St. Anselm is best known for his difficulty with Henry I in regard especially to investiture. The struggle was never carried to such an extreme as the later one between Henry II and Thomas à Becket, but it was its forerunner. Anselm died at Canterbury, and his remains were removed to the tower that bears his name. This tower and chapel are on the south side of the cathedral, near Trinity Chapel. The notched and interlaced decorations of these original Romanesque pillars and mouldings are very famous.

Lanfranc, however, was a particularly able man, one of the very highest ability. Here, at Canterbury, he not only rebuilt the cathedral, but unfortunately even pulled down the remains of the former building (in which procedure he was followed by other bishops in other parts of England). He caused the removal of the Saxon bishops and put Normans in their places; caused the rival ecclesiastical centre of York, instituted by Pope Gregory, to be dethroned,—thus making Canterbury the spiritual head of England; and, in general, carried forward all this “with much zeal and not a little high-handed procedure.” “He is buried in the nave of Canterbury Cathedral, but the exact spot is not known.”

As for the other buildings, the ruins of the monks' infirmary, a whole row of picturesque pillars and arches remain; and they are of the greatest interest. The Lavatory Tower or “Baptistery,” as it is inaccurately called, is near the entrance to the infirmary, and was built in the latter



half of the twelfth century; but the upper part of this tower, as well as the beautiful cloisters, are largely the work of Prior Chillenden in the fourteenth century.

The Aula Nova, which was built in the twelfth century, is supplanted by a modern building; but the fine staircase is fortunately preserved, and is a "perfect example of Norman style, and quite unrivalled in England; it ranks among the chief glories of Canterbury."

The ancient library of books and manuscripts which has come down to us is of especial value. "The most interesting document in the collection of charters and other papers connected with the foundation is the charter of Edred, probably written by Dunstan; this room also contains an ancient picture of Queen Edgiva painted on wood, with an inscription below enlarging on the beauties of her character and her munificence towards the monastery." Canterbury Cathedral, too, has the honour of aiding in one of the early translations of the Bible. Aelfric, who was archbishop (994-1005), is known for his *Heptateuch*, a translation into the vernacular of the first seven books of the Old Testament.

Beneath the cathedral itself is the ancient crypt, which has a peculiar fascination for the student of history and the antiquarian, as well as to the ordinary tourist, because it is the oldest portion of the cathedral. Canon Venables says of it: "The original Saxon cathedral of Canterbury had a crypt beneath the eastern apse, containing the so-called body of St. Dunstan, and other relics, 'fabricated' according to Eadmer, 'in the likeness of the confessor of St. Peter at Rome.' But the crypt in general was 'a foreign importation,' derived as has been said from Rome, 'which failed to take root in England, and indeed elsewhere, barely outlasted the Romanesque period.' Of the crypts beneath our Norman cathedrals

that under the choir of Canterbury is by far the largest and most elaborate in its arrangements. It is, in fact, a subterranean church of vast size and considerable altitude." Then the author speaks in regard to the appropriation by Queen Elizabeth of a part of the crypt for the use of the French Huguenot refugees, who settled at Canterbury at the time of Edward VI. He also mentions the placing of the body of Thomas à Becket here the day after the saint's martyrdom, where it lay until his translation, July 7, 1220, to Trinity Chapel.

"The cathedrals of Winchester, Worcester, and Gloucester," Canon Venables goes on to say, "have crypts of slightly earlier date (they may all be placed between 1080 and 1100), but of similar character, though less elaborate."

Everywhere in Canterbury Cathedral the careful observer will find here a curious carving, there an interesting monument, which had escaped his first glance. It is an epitome of English architecture as well as history, for in the building the various changes and additions to the structure have extended over such a long space of time.

Let us leave the cathedral not overwhelmed by its solemn grandeur and majesty, but more deeply impressed by the truths for which it stands. Creed and dogma may change, but this ancient structure has withstood the tempests of time and will continue so to do, we hope, for centuries yet to come. Whatever the future may have in store for the Christian Church, let us hope that the lessons that this cathedral teaches will not fail of their impression. We do well to cherish so carefully these records of the Church's history in the past; but "if our earthly house of this tabernacle be dissolved, we have a building of God, a house not made with hands, eternal in the heavens."

b.



# ON CERTAIN CARVINGS IN WOOD BY I. KIRCHMAYER

*By R. Clipston Sturgis*

ONE is often led to wonder what were the exact conditions under which the architectural sculpture of the middle ages was produced; for if the carver himself — whether a worker in wood or in stone — were left entirely free to fill certain spaces in the tracied panels of a wood screen, or to set in a certain stone niche a figure, the wonder is that he should have had so perfect a sense of the relation between his work and that of the architect. To-day the architect will find men as skilled with the chisel or the tool as any mediæval craftsman and yet can rarely trust any one of them to work entirely freely. We have to-day sculptors and painters who will rank with the best men of the past, and yet among them very few who have done great work in decorative painting, or in sculpture which is accessory to architecture. Often among the craftsmen, the men who work chiefly under the guidance of others, the architect will find those who can grasp the relation of the arts, but among sculptors of great artistic power and ability it is difficult to find men who are able adequately to understand the correlation and interdependence of the two. This ought not to be so, and is probably as much the fault of the architect as of the sculptor, but the fact, I think, remains. A sense of proportion and a clear perception of the sculpture as a part of a beautiful whole are necessary for good design and good execution.

In the more important mediæval work these qualities were the predominant ones, and mere manual dexterity or brilliance of technique were entirely subordinated to harmony of composition in the whole. When to this harmony is added a most poetic understanding of the significance of the work, it is no wonder that one feels at

times discouraged in one's efforts to equal these productions under modern conditions.

However, it was possible in the past, under whatever circumstances these works of art were then produced, it is quite certain that we cannot reproduce the conditions of that time; and it is therefore extremely interesting to follow the work of a man like Mr. Kirchmayer and see to what extent he has been successful in producing work that is really good under modern conditions, and to inquire somewhat closely into what these conditions are.

Mr. Kirchmayer came to this country from Oberammergau, in Germany, some twenty-seven years ago. He had received his initial training there and knew how to handle his tools and his material-wood. Working here, first for Messrs. Irving & Casson, and later for William F. Ross, he had opportunities to work on his own initiative from his own designs, and also to work from the designs and under the advice or criticism of architects; and in his twenty odd years of work in this country he has produced a very large amount of interesting carving.

In working for architects he has met the usual experience of craftsmen, he has occasionally found sympathetic help and valuable advice, he has also necessarily encountered incompetent criticism and ignorant lack of appreciation. One sees in his work a steady advance under the stimulus of the former, and one imagines that he must have acquired self-control in accepting with patience the latter. He has also come into close touch with some of the clergy for whose churches he was working, and has received from them encouragement and helpful suggestion in what may be called spiritual perception.





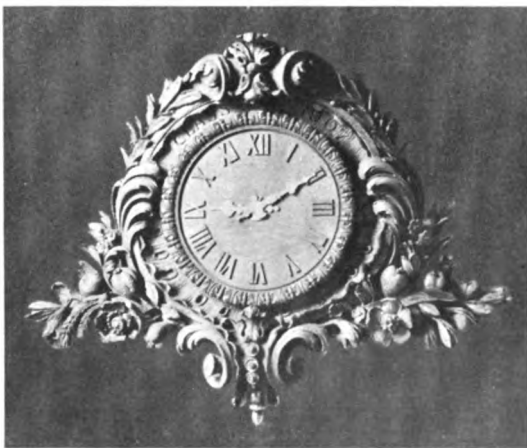
1. PANELS SURROUNDING A MIRROR CARVED IN ITALIAN WALNUT FOR A HOUSE IN CHICAGO

To inquire further into modern conditions will show a wide difference among the architects for whom he has worked. There will be men who have a thorough knowledge of their own art and a keen interest in and appreciation of every detail that goes to the perfect whole. With such a man the carver may work in harmony and may accomplish the best results, or he may find himself and his individuality overpowered. There will be again the man who, once the general conception of the composition is arrived at, may leave all details to be worked out in the shop, and the carving and ornament left almost

wholly to the carver. This may give good results, but equally may place on the carver decisions on broad questions of composition and relief which belong more truly, or at least primarily, to the architect. Again there may be the man who will study carefully in the office, and yet be willing to give equally careful study in the shop, and who is as ready to listen to the carver as the carver is to listen to him. I believe that of the three types the last is that of the man under whom the modern carver will produce his best results. Under these conditions both the architect and the carver are



4. A MIRROR FRAME. DESIGNED BY WINSLOW & BIGELOW



3. CLOCK CASE, DESIGNED BY RIPLEY C. RUSSELL

pupils each from the other, and each will contribute towards the best results.

I have spoken of the individuality of the carver, and the chance of its being overpowered. This individuality is a very valuable quality in any work and ought to be encouraged by the architect. The architect, however, has his own individuality and that too is precious. Both should be preserved by mutual understanding and sympathy. It is extremely





difficult nowadays for a carver to keep his individuality, because his work comes to him from all sources and he must support himself by doing the work he is given to do. We live in an eclectic age and he will be carving mediæval figures one day, and two days later Rococo or the Greek detail of the Adams Brothers. For a man to keep

ments in work based on purely Christian precedents. I show, therefore, in Figures 1 and 2 some ornament carved in walnut in the manner of Grinling Gibbons for a house in Chicago. The frieze in especial displays the individuality of the man, the quality of the artist; for while the general composition of these varied masses is



any individual character through such a range is difficult.

While one is concerned here chiefly with Christian art and therefore not with those styles that are distinct reflex of pre-Christian art, it is not wholly impertinent to show what Mr. Kirchmayer has done in this latter, as illustrating his versatility and making more worthy of remark his achieve-

closely followed, the detail is full of variety. This quality, shown here, and which runs through all his work, is keen personal interest in it, and artistic appreciation. The clock case (Figure 3) shows the same personal quality, the firmly balanced masses, the variety of detail. As a third example of this take Figure 4; whether one cares for this sort of thing or not it is well



3. PARTS OF THE FRIEZE, CARVED IN ITALIAN WALNUT. A HOUSE IN CHICAGO





5. PANELS FOR THE CEILING OF A HOUSE IN BOSTON, BY LITTLE & BROWNE

done. And finally, Figure 5 shows some Greek figures for a ceiling, modeled with quiet dignity and great reserve. These show work done in varied manner for four different architects, Little & Browne, Winslow & Bigelow, Ripley & Russell, and myself. Let us turn now to his especial work, ecclesiastical carving.

Figures 6 and 7 are of a prie-dieu.

Here is decorative quality, artistic appreciation, and good execution. The drawing from Mr. Cram's office was executed for one of the priests at the Church of the Advent, Boston. The symbols of the evangelists on the edge of the shelf have the quality and relief of mere bits of decoration breaking the moulding. They are, however, intended to be seen close to by



6. A PRIE-DIEU, CHURCH OF THE ADVENT, BOSTON



one who will take a minute interest in them — their detail is therefore finely cut and perfectly clear. The ends and the cross are carved out of the solid and in design and execution are creditable alike to designer and carver.

The pew ends (Figure 8) show much the same qualities. Thought, in the first place, in the design, an unusual one, showing the very fertility of imagination that marks the mediæval work, and in the second place, intelligent and sympathetic execution. Figure 9 is a general view of St. Mary's, Walkerville, for which church these pew ends were executed. The qualities shown in this work are still more marked in the series of panels decorating the sanctuary paneling of St. Paul's Church, in Chicago (Figures 10, 11, 12, one general view, and two details), and here we see the added quality of harmony with the architectural setting. In work such as this the clergy play not infrequently an important part, giving that knowledge of the subjects, their significance and their fit treatment, which the architect too often lacks. Mr. Kirchmayer's knowledge of the Bible and of church history is such as to

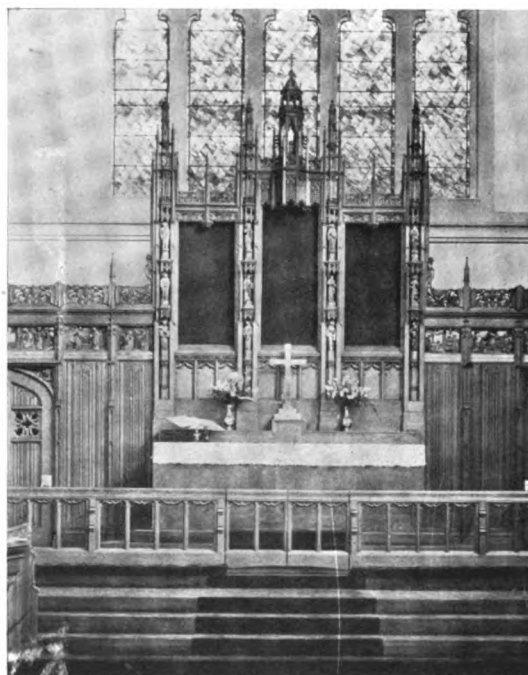


7. PRIE-DIEU

enable him to follow with a sure touch the true significance of what he carves. These

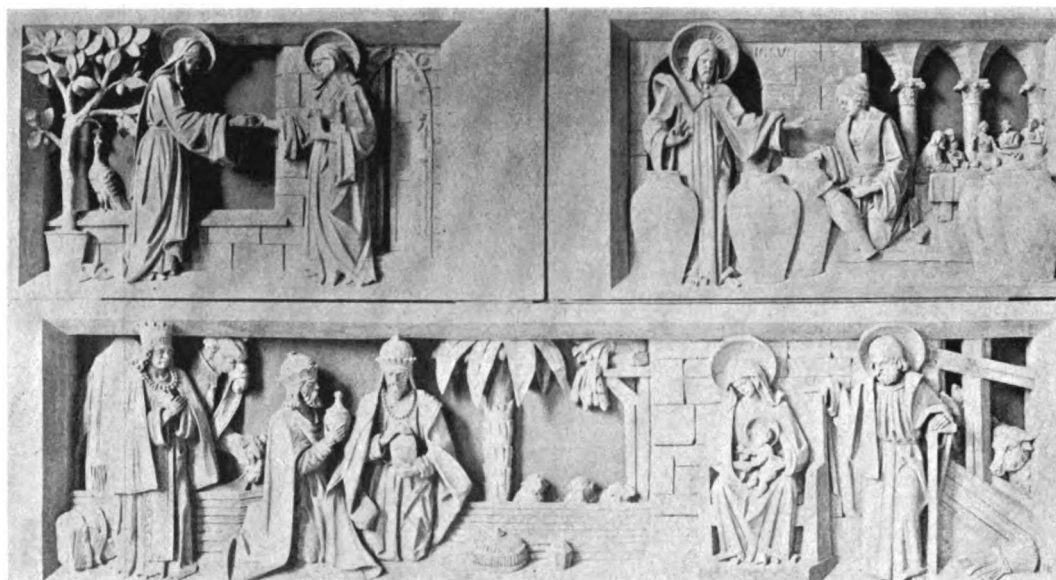


9. ST. MARY'S CHURCH, WALKERSVILLE, ONT.



12. ALTAR AND REREDOS, ST. PAUL'S CHURCH, CHICAGO





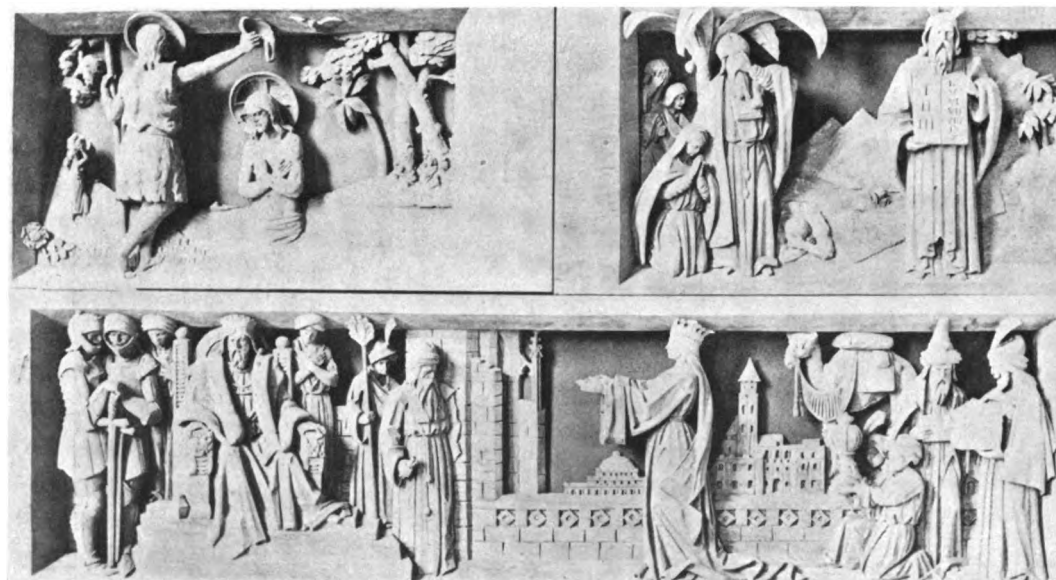
10. DETAIL OF THE FRIEZE, ST. PAUL'S CHURCH, CHICAGO

panels show this clearly. No amount of instruction or criticism from architect or priest would have enabled one who did not feel the incidents to have produced the visit of the Queen of Sheba, or the Wise Men offering their gifts.

Figure 13 is given as one of a great number of examples that might have been selected to show Mr. Kirchmayer's method of handling so ordinary a motive as the running vine—a repeat with sufficient variety to give it interest, but sufficiently

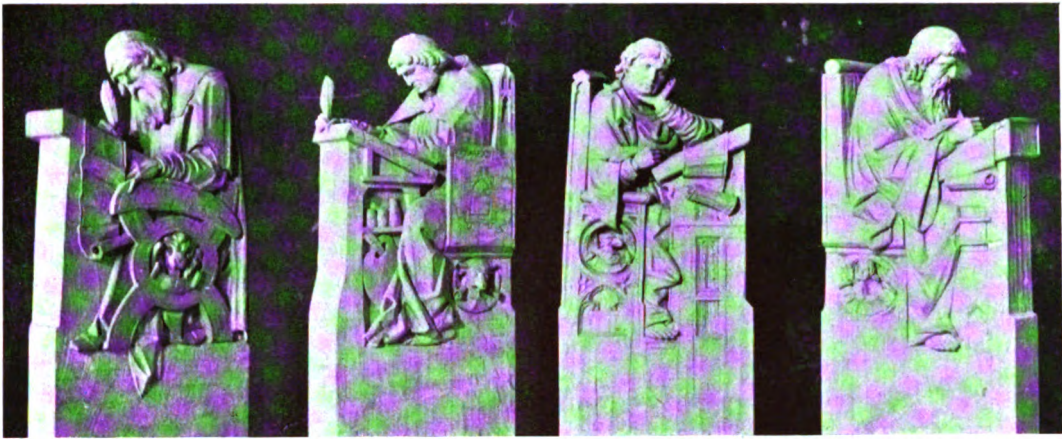
alike to keep the desired formality. This is a detail of the rood screen, Calvary Church, Pittsburgh. A somewhat similar ornament is seen in the lectern (Figure 14), Calvary Church, Pittsburgh. In the general view one notes a German characteristic, not, I think, wholly agreeable, in the bent knees of the standing figure. This is not uncommon with Mr. Kirchmayer's work and will be seen in other examples.

It should be said that with modern methods neither architect nor carver is

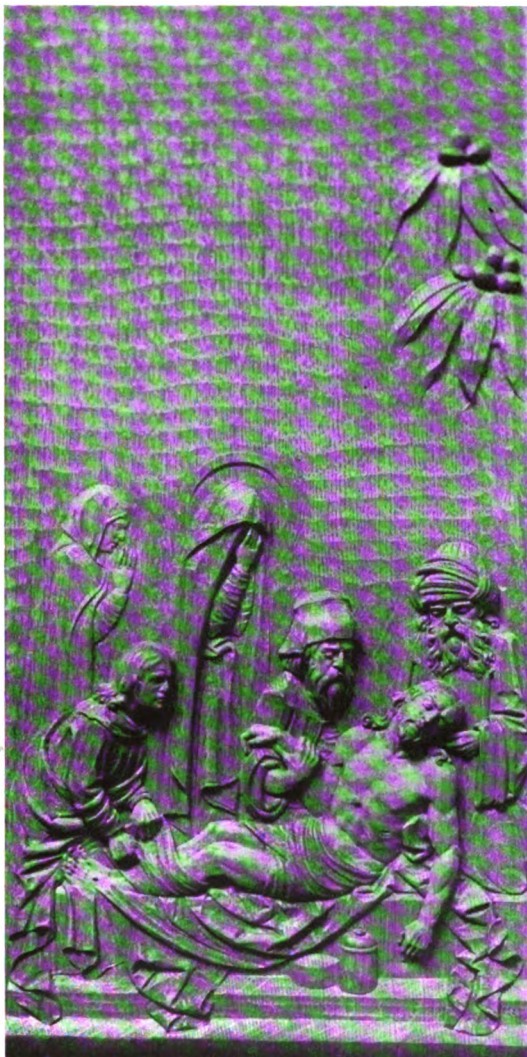


11. DETAIL OF FRIEZE, ST. PAUL'S CHURCH, CHICAGO

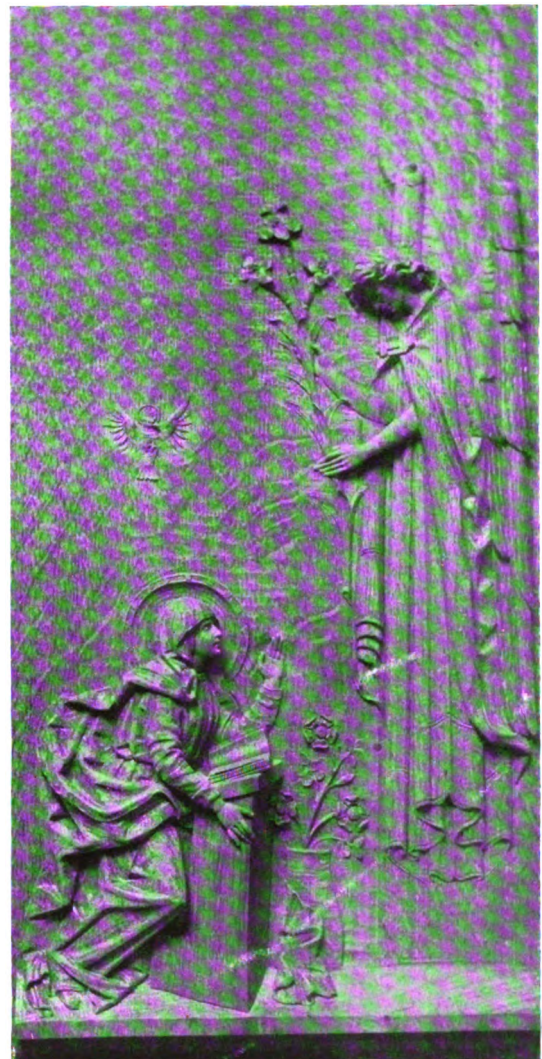




8. 'PEW ENDS FOR ST. MARY'S CHURCH, WALKERSVILLE, ONTARIO



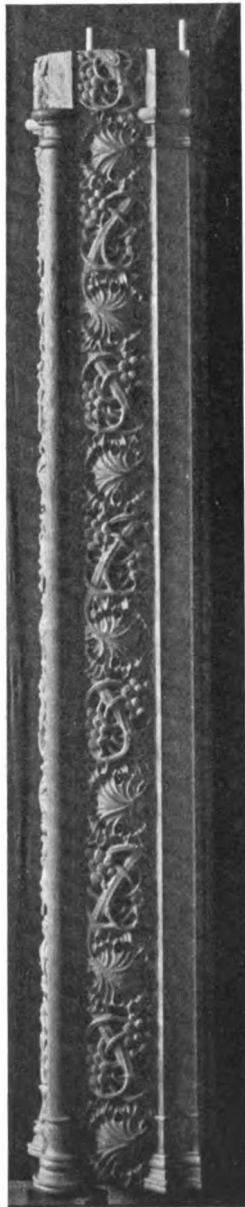
15. ENTOMBMENT  
PANELS FOR ALL SAINTS CHURCH, WORCESTER, HENRY VAUGHAN, ARCHITECT



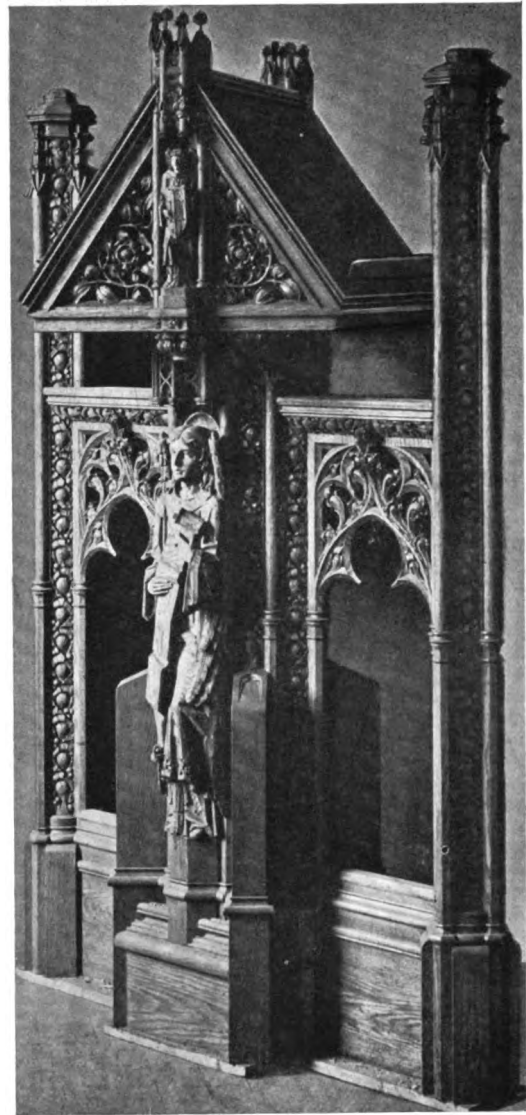
16. THE ANNUNCIATION



always to blame for much of the repetition that one sees in running ornament, crests, and traceries. The carving machine has made duplication so easy that the client, and one regrets to say sometimes the architect, falls to its temptation, of much carving for little money. Even here, however, Mr. Kirchmayer will often, in the final working over by hand, give a certain amount of variety. Again in this he shows the artist.



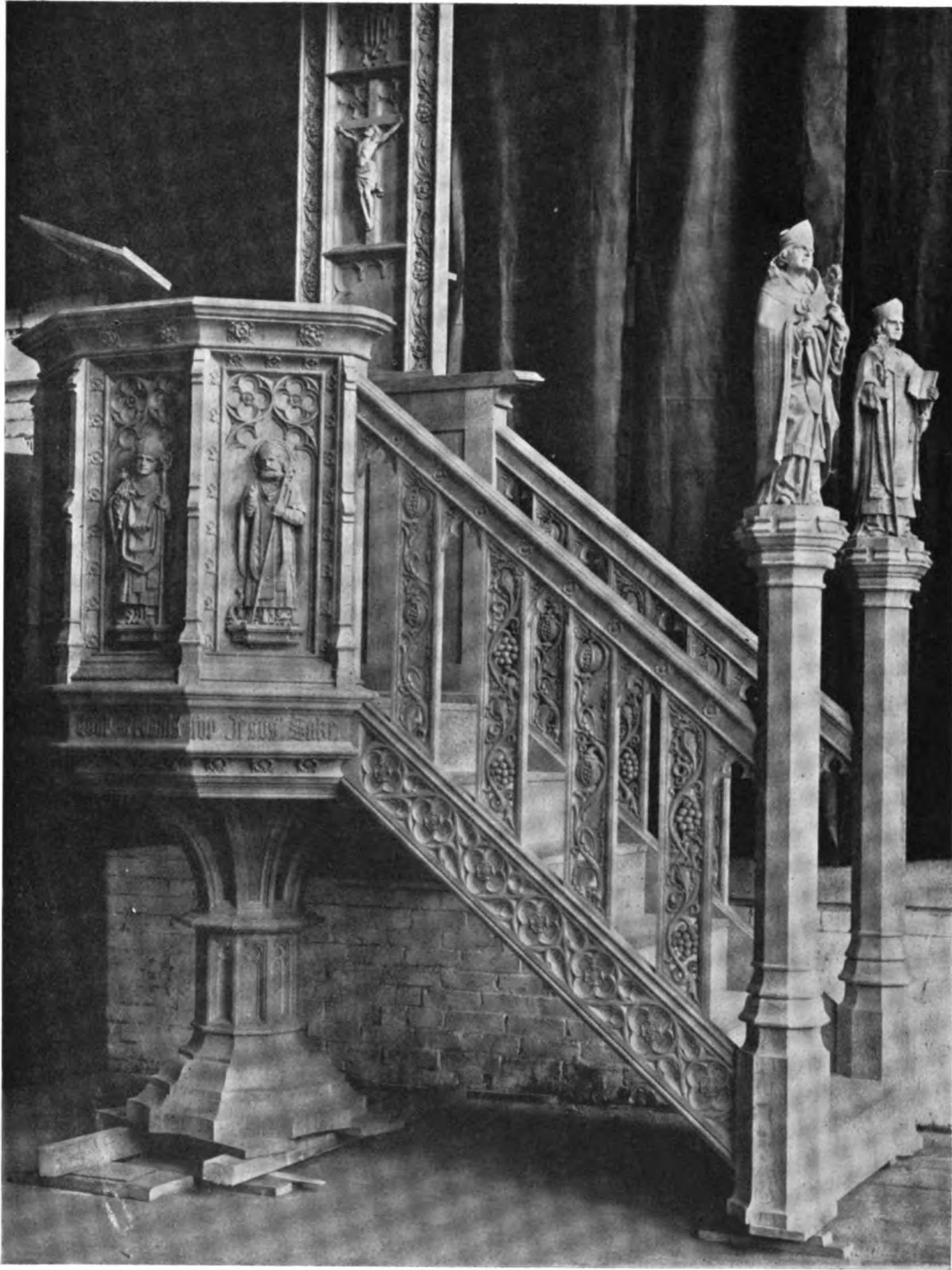
13. DETAIL OF SUPPORT OF THE ROOD SCREEN, CALVARY CHURCH, PITTSBURGH



14. LECTERN IN CALVARY CHURCH

Figures 15 and 16 are two low reliefs. Both have a certain stiff quality which in earlier work one would accept as the simple naïveté of a craftsman who had ideas that outran his ability to execute, and while this has a certain simple charm, one feels a certain lack. In the entombment one notes a disregard of scale that sometimes marks Mr. Kirchmayer's work; the head of St. Joseph of Arimathea being too large for its position in the group or its relation to others; and in the Annunciation the German eagle form of the dove is out of key with the rest of the panel. The draperies of the Virgin, restless and full of



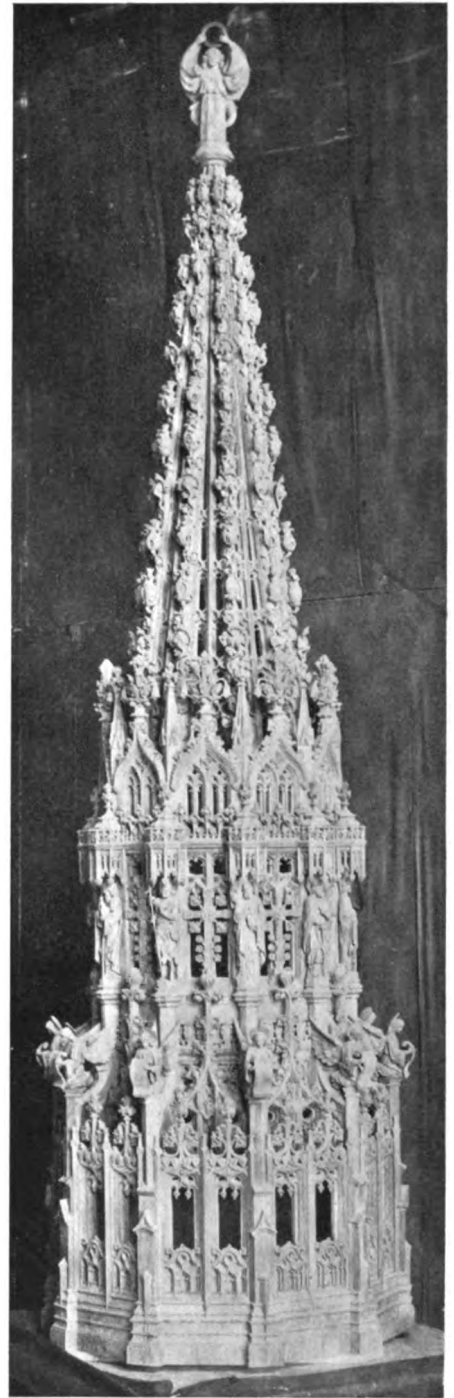


17. PULPIT, CHRIST CHURCH, NEW HAVEN  
HENRY VAUGHAN, ARCHITECT





18. CRUCIFIX, CHRIST CHURCH, NEW HAVEN,  
HENRY VAUGHAN, ARCHITECT



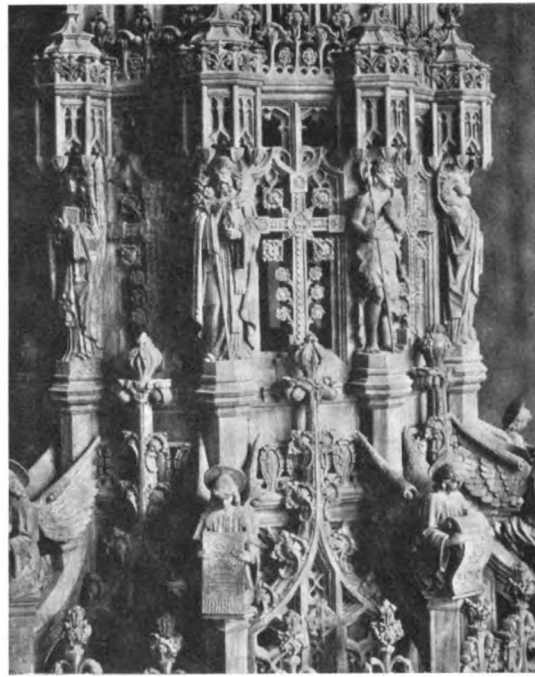
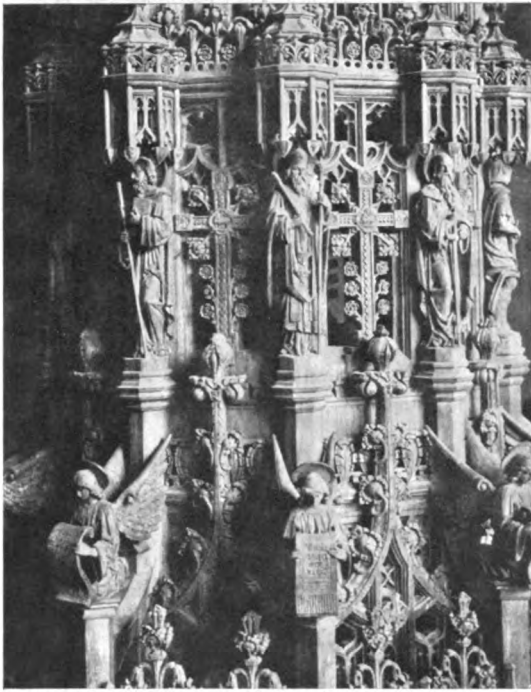
19. FONT COVER FOR CHURCH AT FAIRHAVEN,  
BRIGHAM, COVENEY & BISBEE, ARCHITECTS

motion, are out of harmony with those of the angel.

The pulpit for Christ Church, New Haven (Figure 17), shows figures in the round, figures in high relief, and purely

decorative carving. The design as a whole is simple and scholarly and is executed with Mr. Kirchmayer's accustomed skill. The figures on the newels are wholly admirable except for the slight lack of repose





21 and 22. DETAILS OF FONT, FAIRHAVEN

in the attitude of the bishop. The bent knee and consequent complication of the drapery does not seem to me to preserve

the dignity of the figure. The high reliefs of the pulpit appear more like accidental carvings placed in these panels than figures



23. FIGURES FOR PULPIT. MAGINNIS, WALSH &amp; SULLIVAN, ARCHITECTS



carved for their positions, one feels that there should be more intimate relation between the relief of the tracery enclosing the figure and that of the figure itself. Either the figure should be set in stronger tracery with more depth, or it should itself have been in lower relief. Incidentally, too, the panel is not of good shape for a



27. FIGURE FOR CHAPEL OF THE NEWMAN SCHOOL, HACKENSACK, NEW JERSEY

single figure, which, to fill the space even approximately, must be squat.

The Crucifix (Figure 18) is beautifully carved, but here again one feels lack of proportion between figure and tracery. In this case the tracery is top heavy, as in the other case it was too light for the scale of the figure.

Figures 19 to 22 show stone font with a wood canopied cover for the font, in the



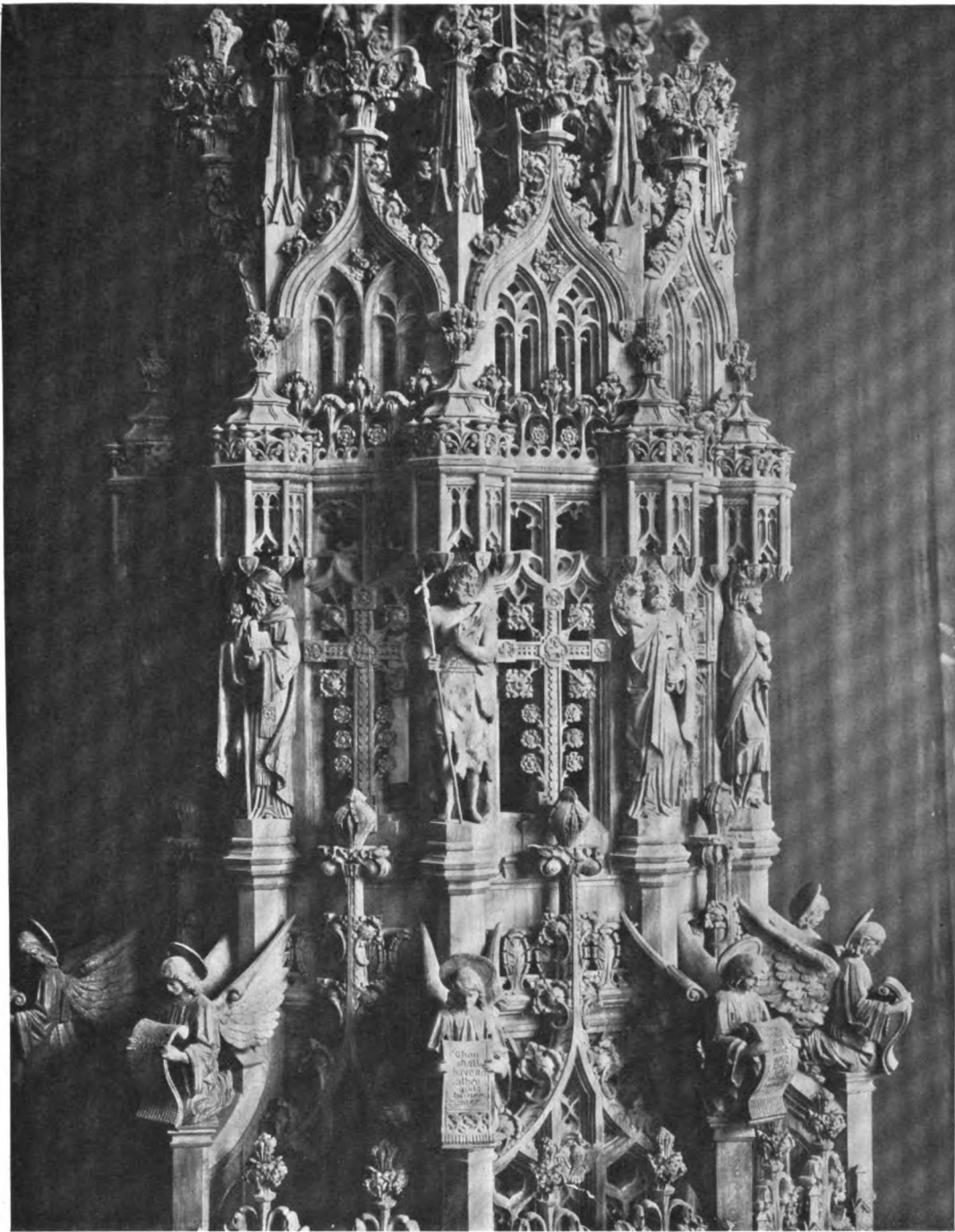
24. PULPIT. MAGINNIS, WALSH & SULLIVAN, ARCHITECTS

church at Fairhaven. The detail of the font cover is a rarely beautiful example of what modern dual methods — with the designer and the craftsman — can accomplish. Knowledge of precedent, study,



26. FIGURES FOR LADY CHAPEL, CHURCH OF THE ADVENT, BOSTON





DETAIL OF FONT, FAIRHAVEN



and imagination are shown in the design; and in the execution a skill and understanding that are worthy of the highest praise. If any fault can be found in the design it is in a slight lack of dignity due to the great amount of ornament unrelieved by any plain surfaces, and the overloading of the pinnacle with crockets. These latter, however, are so light and so beautiful in detail that it is quite possible this fault may not appear when the canopy is in position.

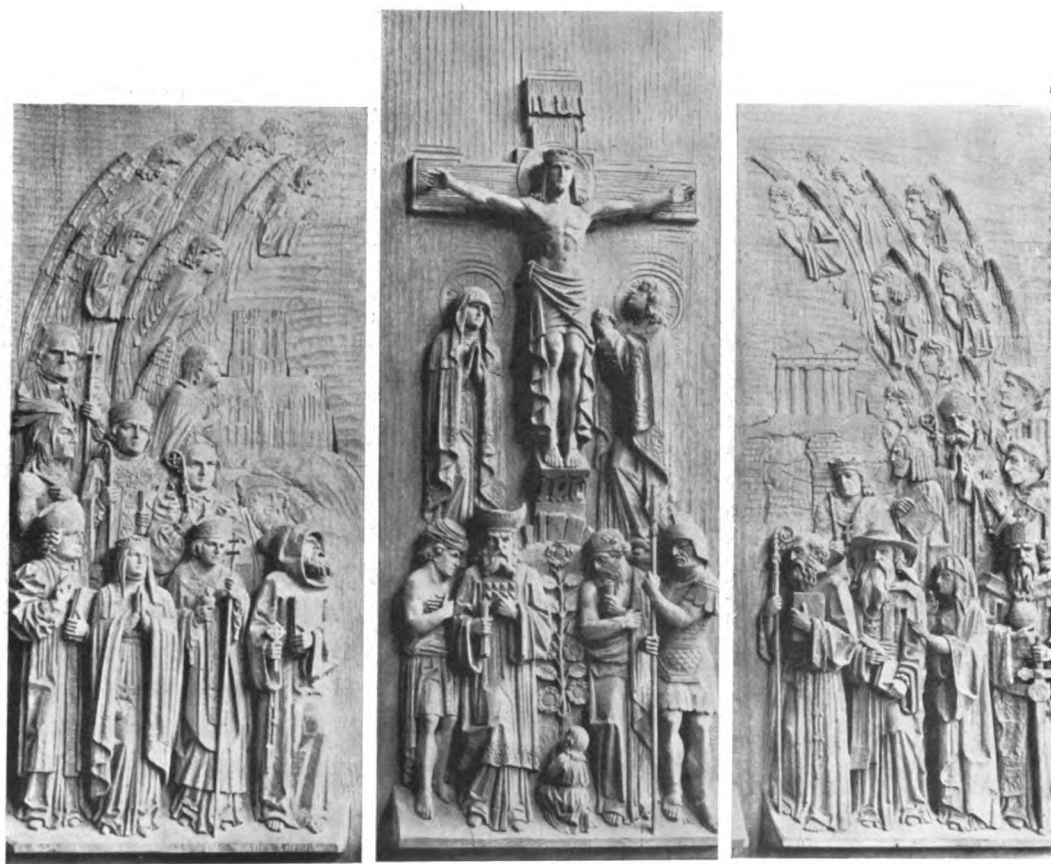
This pulpit (Figures 23 and 24), while it has none of the scholarly quality of design shown in the last example (the niches and panels look more like a design in stone than in wood) has in its sculpture just that quality that appeared lacking in the other. The figures, in full relief, are set in niches, which they fill admirably. If the vertical lines of niches and panels had been some-

what repeated in the draperies one can imagine that the figures would have looked still better.

The allegorical panels for St. Paul's, Chicago (Figure 25), is one of Mr. Kirchmayer's latest pieces. The conception of the design is full of thought and symbolism, all ages and times worshipping the Christ regnant on the cross. It just misses being a great work owing, I think, partly to a slight jarring of scale in some of the figures.

The last examples (Figure 26 and 27) seems to me the most perfect pieces of design and execution that Mr. Kirchmayer has done. They are quiet, dignified, full of restraint, and yet vital.

With work of this kind being done, we may surely hope for a revival of the spirit of the great mediæval period that shall vitalise similar productions under modern conditions.



CARVED PANELS FOR REREDOS, ST. PAUL'S CHURCH, CHICAGO



## CHURCH CLOCKS

THE placing of clocks on church towers is almost coincident with their invention, and for centuries the parish church has visibly marked the passage of time for all its people, reminding them that night follows day until the last night for each son of Adam comes when a term is set to good deeds as well as ill: teaching silently the lesson of urgency in well-doing, while the great bells summoned them on Sundays and holydays, indeed on every day in the week, to pause in task or pastime to render worship to Him that made the sun and stars and fixed their orbits and their periods.

There is no more appropriate place than these same church towers, for the mechanism that marks the passage of time, and the prejudice that grew during the last century against the practice has nothing to justify it: as more just ideas of church building are restored and better methods of design, the good old fashion is recurring also and we may hope to see in time each church with its dial and even its ring of bells, not the mechanical "chimes" that now are popular, but a true "peal," rung by the hands of the members of guilds of bell-ringers.

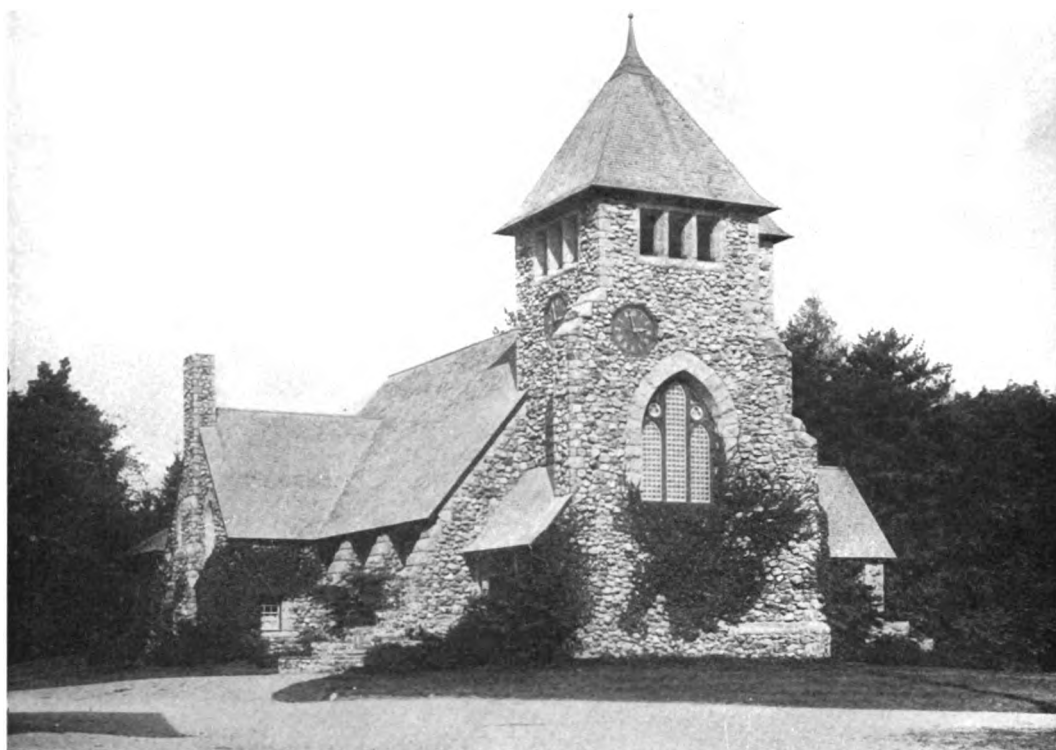
The early history of the clock is more or less mythical in character, the invention of the first one being ascribed to various authorities, of whom it may be remarked, however, that all of them were churchmen.

First in the list comes the Archdeacon of Verona, who made a clock with weights, in the ninth century. The next inventor of timepieces was no less a personage than Pope Sylvester II, who devised a weight-clock at Magdeburg in the year 996, when he was still an archbishop. Then follows in the record the name of William, Abbot of Hirshaw, with an improved "horologe" in the eleventh century. The very first historical mention of a clock in England is in connection with the towers of Westminster Abbey, in the year 1288. This

was also the first clock operating a chime of bells. After that history becomes more illuminating. In 1292 a clock was erected in Canterbury Cathedral which cost thirty pounds,—a large sum for those days—nearly \$300 in the money of our own time. One erected at Wells Cathedral dated 1325 is in the South Kensington Museum and is said to be still going.

For centuries after the first invention of clocks by an ecclesiastic, the Church was the great conservator of time and all inventions for recording it. The great cathedrals of the middle ages were most frequently provided with clocks and nearly all of the English cathedrals have had them since clocks were invented. Indeed, these great English churches contained the first important clocks made in England. That they were well made is evidenced by the fact that within the memory of man the works of two of them, Peterborough and Canterbury, besides the clock of Wells mentioned, were still going. It is not until quite modern times indeed that church clocks had minute as well as hour hands, but in other respects there is surprisingly little difference between the oldest of these machines and that of most of the makers of the present day. Church towers have been the usual and established abode of public clocks from the very earliest days of clock-making, and plain fact compels the simple statement that in this article of ecclesiastical furniture, no less than in the bells which belong to it, the spirit of improvement has been very nearly extinguished by the general decadence which has possessed the world for a century and a half in all matters pertaining to church building. The architectural side of the question must in all cases be left wholly in the hands of the architect, no matter how celebrated be the maker from whom the clock comes. As to the ethics of the situation it ought to be settled when a church tower plan is drawn, whether it is to have





UNITARIAN CHURCH, WESTON, MASS. PEABODY &amp; STEARNS, ARCHITECTS

a clock face upon it or otherwise. If the church is in a town where there are other places more convenient for a public clock, or the style of the tower is such that a clock face would detract from its architectural symmetry, the rational way is to decide not to have one at all. But such instances are comparatively rare and most of the churches in the smaller towns and villages of America to-day, not to mention the great cities, are designed to be the natural and fitting repositories of the public time-pieces of the community.

The sacred tradition of the Church from the first invention of clocks has seemed inexorably to prescribe their installation, and the church architecture best suited to our smaller communities, in accordance with this tradition, has always been particularly adapted for dial faces. Both the Congregational-Colonial, with its high, thin spire, which is our commonest type of rural church, and the square-towered English style seem to have been inspired from their

first appearance with the very breath of the tradition that in the earliest days lodged great clocks in the towers of the great cathedrals. Both types are inevitably provided in almost every example, no matter how impure they are in style with spaces which seem to demand a clock dial. And here is the place to remark that the hideous apparition of a clock disc without a dial which has been more or less prevalent for a couple of generations is passing away before the inevitable progress of honest good taste. A disc without a dial is like a human face without features, if such a thing could be imagined,—a blank, expressionless disc that strikes the beholder with an unutterable sense of inanity, and tells a tale of carelessness or parsimony, or perhaps abides as a pathetic memorial of poverty.

The church clock in the country village, with its broad, open face telling its homely tale of the flight of time, with its welcome bell tolling forth the hours and regulating





FIRST M. F. CHURCH, MEDFORD, MASS. LEWIS A. DOW, ARCHITECT

the life of the community, is the personal friend of every dweller within the sight and sound of it.

To speak of the sentimental side of this subject is like opening an immense volume. Poets have sung of it and sages have sentimentalised over it for centuries. It is one of the oldest and sweetest traditions in the life of the Christian nations, and not only cannot die, but is inevitably bound to suffer a revival to the limits of the range of its best period with the new era in church building which has dawned upon civilisation.

To recur to the architectural question. The best background for a church tower dial is the tower itself, i.e. the plain stonework painted. This can be more readily seen than a polished metal surface, and is practically casualty proof, which a glass dial is not, except when placed at a very considerable height from the ground.

When a metal dial is necessary, as is sometimes the case, the dial should be concave,

and not convex, for the obvious reason that to a spectator in the street the upper half of a convex dial appears much smaller than the lower one, whereas in a concave one the two halves appear even more alike in size than in a flat dial. The fault most commonly discoverable in the clock faces of modern church architects is that they are frequently too small and too often sunken in the wall. The latter keeps them both dark and dirty, as the light does not strike strongly enough upon them, nor do their faces get thoroughly cleansed by the rain. There are no arbitrary rules for the diameter of a church clock. An old rule in England used to be one tenth of the height from the ground and never less than four feet. But this is practically obsolete. The architect must be governed solely by the principles of good taste and the laws of proportion, and these, of course, vary with every structure. The position of the church must be considered as well as the height of the dial above the ground.





TRINITY CHURCH, NEW YORK

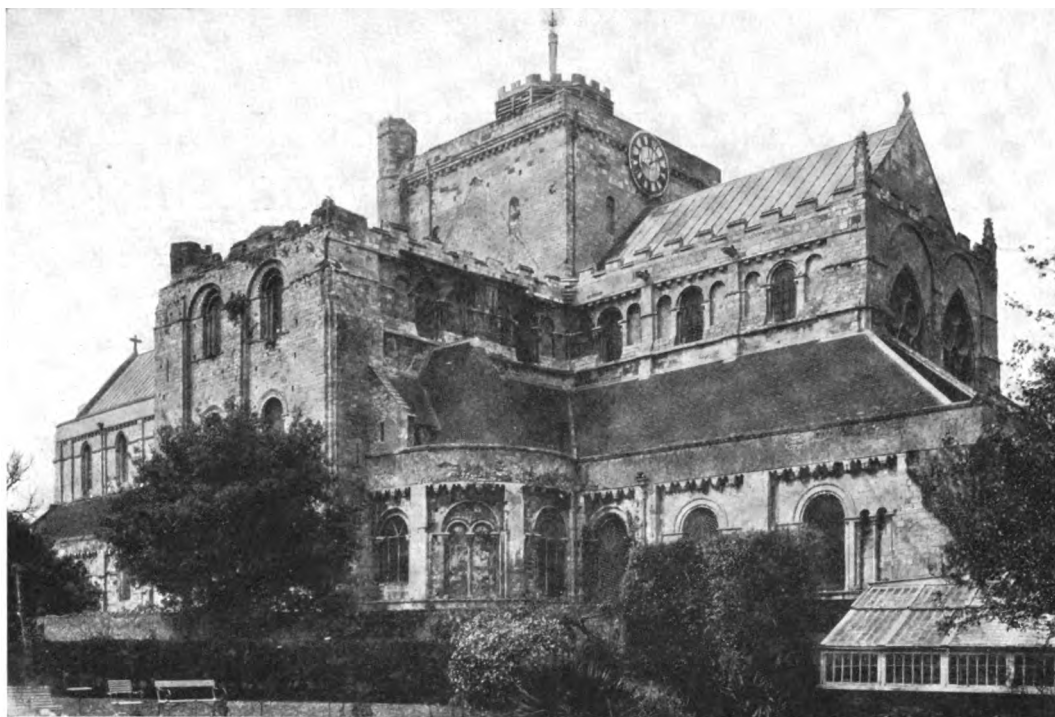
Skeleton dials are seldom successful, as the hands cannot usually be seen at any appreciable distance unless the stone behind them is coloured. Nothing shows so distinctly or indeed *quite* distinctly, except gilt hands on a black or dark-blue ground, or black on a very light ground. Another fault of dials is that the figures are quite generally too large. They are often of no more use than twelve large spots would be. And the larger they are of course the more difficult it is to see where the hands are pointing. Even worse is the grotesque vice of substituting twelve letters, forming words, for the twelve figures; as, for example, "Memorial Gift," which is actually to be seen on some New England church clocks. Illumination ought not to be attempted in church dials, as nothing can be more ugly than an illuminated dial, or at any rate impossible to make consistent with church architecture. There is no opportunity for honest illumination except

by reflection, and so far as we know no example of this kind yet exists in this country. There is one in England — the east side of the clock of the Horse Guards headquarters in London. With the progress of ideas in church building consistent with the era upon which we are now entering it will become possible at little or no increased cost to illuminate church dials throughout the country in this way. This is a matter which certainly deserves immediate and serious consideration. The mechanics of the problem would seem to be simple enough, and it is very likely that some device can be produced by an ingenious mind which will solve the problem at once and at the same time reap a good harvest for the inventor. I have before intimated my belief that as one of the great traditions of the Christian Church no less than for obvious reasons of utility the installation of tower clocks in churches should be encouraged. There



EVERCREECH CHURCH, ENGLAND





ROMSEY ABBEY CHURCH, ENGLAND

has been a certain trend in the opposite direction now for nearly a generation past. This is simply one of the features attendant upon the unsettled conditions of a period of change, or rather of a period of pause. But with the genuine revival of interest in the æsthetic motive which has again come into the service of church architecture the tower clock will be restored to its former place of honour. And may the day come soon, for practically, artistically, and sentimentally there is every argument in favour of such restoration. The church tower lifts — or should lift — high above the trees and surrounding buildings dominating the community and giving the most effective

position for that thing of traditional dignity and responsibility, the Town Clock: properly designed and justly proportioned a clock dial, if it is not disgraced by the absurd use of letters referred to above, or marred by the enormous and exaggerated advertisement of the maker, as one sometimes finds in England, may be made an element of thoroughly fine decoration: finally the Church is the guardian of time, the monitor of man that he may squander neither days nor hours nor even minutes, and what more fitting place can there be for the visible record of this guardianship than the towers she builds as symbols of her aspiration and spiritual supremacy.



# GREGORIAN MUSIC, THE ONLY TRUE MUSIC FOR CATHOLIC WORSHIP

*By Henry Charles Dean*

THE favourable attitude which his holiness Pope Pius X has assumed toward the complete restoration of Gregorian Chant in the worship of the Roman Communion of the Catholic Church resulting in his "Motu proprio," is of the utmost importance to all churchmen — especially those to whom the music of the Church is entrusted.

This attitude and decree of the Holy Father is partly due to a genuine appreciation of the fact that modern or measured music does not and cannot voice the sacred liturgy of the Christian Church with the reverence and solemnity with which plainsong is capable of uttering it. This is chiefly because of its distinctively regular rhythm.

The free rhythm of Gregorian Chant is more suitable to the free rhythm of prose — in which form the offices of the Church are written; for in prose the accents of the words (which are always of more importance than the music) occur irregularly in either the English or Latin text. The early church musicians regarded this marked characteristic of the prose texts which they set to music, composing their music so as to illustrate the words in the best manner conceivable — the chant frequently being adapted to the due pronunciation of every syllable. That the music of the liturgy should possess a free rhythm in accordance with that of the text it would express, is instinctively felt.

"With the exception of hymn-melodies, the various forms of plainsong, viz., the syllabic (as in the Creed), and the melismatic (as in a Gradual) all contain the same vital principal of the free rhythm of prose, as opposed to the fixed rhythm of poetry and modern music. The problem of treating melodically a prose text has therefore

been artistically solved in plainsong, and in that system alone."

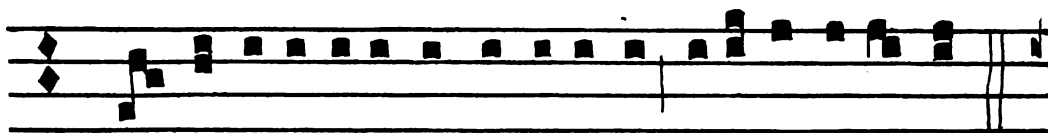
Careful research in Gregorian music was begun by Dom Guéranger, Abbot of Solemnes, after the restoration of the Roman liturgy in France in the last century, because he felt that such restoration was not complete without the ancient chant. This has been successfully carried on to the present time, and helped to produce the "Motu proprio" and cause its issue to be an epoch-making event in the history of ecclesiastical music.

The fact that the rhythm of modern music was primarily derived from that of the dance songs of Northern Europe, and not from the church music which preceded it, and that practically all music written according to the laws of modern music has inherently the essence of all secular music, furnishes a sound reason for excluding such music from Catholic worship, and for restoring the traditional and purely devotional chant of mediæval times.

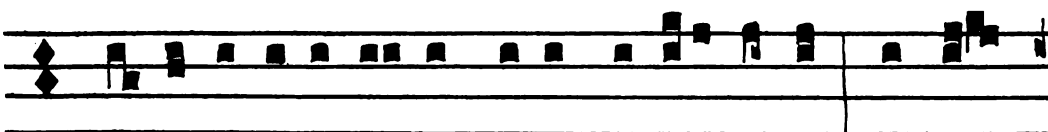
That the music we hear in our churches — though in numerous instances it is rendered with consummate skill and technical perfection — constantly fails to satisfy (with rare exceptions) even the least exacting of listeners, is a matter of grave importance and worthy of the most serious consideration. The fault is not with those who instinctively desire the presence of music, which is truly expressive of the religion it serves; nor is it necessarily the fault of the musicians and their instruments. It is with the peculiar form and quality of the music itself — the distinctively modern, or anti-Christian form, as distinguished from the Gregorian and purely Christian form. This is a harsh statement of a fact which will be hard for many to believe, but as the spirit of Gre-



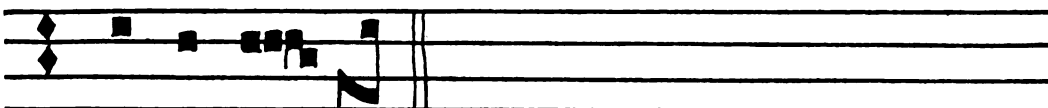
## ✠ Gloria Patri of the Office for Christmas Day ✠



Glo-ry be to the fa-ther, and to the Son, and to the Ho-ly Ghost.



As it was in the beginning, is now, and ever shall be : with-



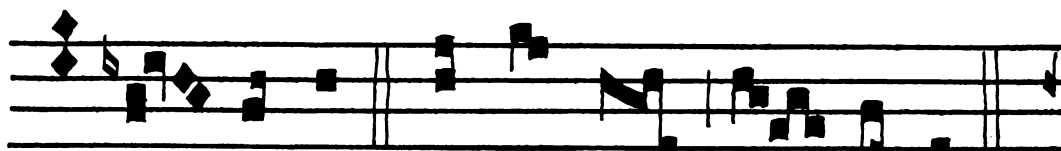
out end, Amen.

## ✠ Kyrie Eleison ✠



Low have mer-

cy. iij Christ have mer-



cy. iij Low have mer-

cy. ij



Low have mer-

cy. ✠



## ✠ Part of Sequence from Missa pro Defunctis ✠

Di-es inae, vi-es il-la, Solvet saeculum in favil-la: Tes-te

Davto cum Si-by-l-la. Tuba mirum son-gens so-num Per

sepúl-cra re-gi-ónum, Coeget omnes an-te thronum.

gorian music is more and more definitely felt and understood, the clearer is this truth evidenced. It is peculiarly significant that the music composed in modern form which is most devoutly Christian is that music which possesses most of the spirit and character of plainsong.

With what impatience ought churchmen endure the existence of much undoubtedly sacrilegious music in the worship of the Catholic Church! For constantly they are forced to hear the solemn "Te Deum laudamus," "Magnificat," "Anima mea Dominum," and all the other sacred anthems, rendered in a most deplorable manner. We are judging now by the standard of devout, reverent, and strictly religious execution—the only manner acceptable to Him, the object of all our worship—and not by any standard of technical perfection or operatic performance.

Reflect upon the "Gloria Patri" as it frequently terminates the "Magnificat," "Nunc Dimittis," or any other anthem. Is not the end very often preceded by a furious rush of Amens, the most welcome feature of the same? Recall the Psalter

as it is generally rendered by the despotic "rush, skip, and jump" tunes of the majority of Anglican chants in a manner utterly devoid of solemnity of rhythm or reverence for the sacred words. Even the hymns, which usually are to be sung by the congregation as well as by choir, are also just cause for "fear and trembling," when the appointed time for their execution arrives. Being set to tunes which demand that every stanza shall be sung without a single pause in the melody, and at a tempo simply impossible, they too cannot be rendered in a spirit of true reverence.

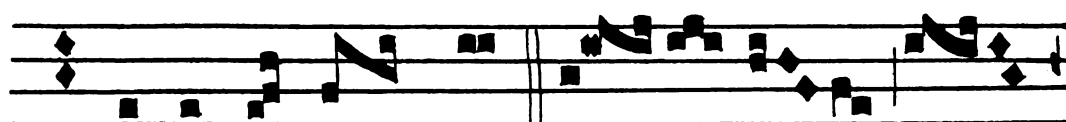
But why dwell upon this unfortunate condition of our modern church music which is surely appreciated by many? It is that the truth of the title of this article may be the more readily believed and the more clearly perceived.

Who can attend a solemn high Mass or Vespers at the Paulist Fathers' Church in New York City, or at any other place where the Gregorian spirit exists, without being deeply impressed by the supremely beautiful and devotional character of the ancient music of the Church?

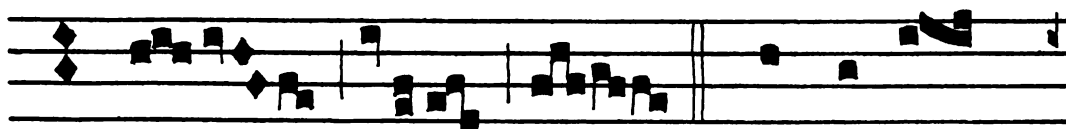
In England great progress in the restora-



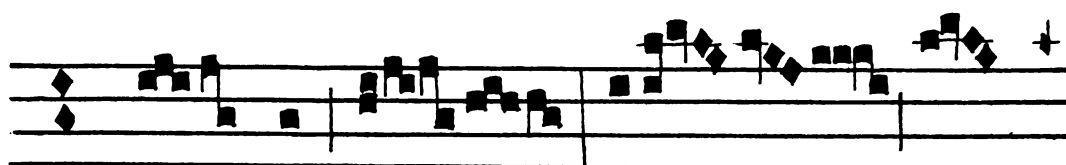
## \* Alleluia for Easter Day \*



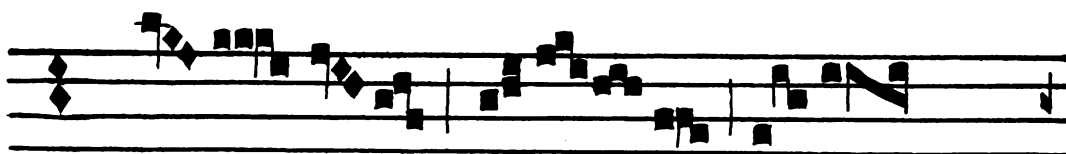
Al-le-lu-ya. ij.



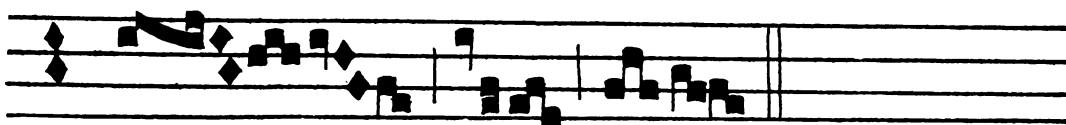
N. Christ, our Pass-



o- ver is sa-



cri- fic-ed for us.





tion of plainsong has been effected. The adaptations of the chant from ancient manuscripts to the English Offices is being rapidly accomplished at the Convent of St. Mary the Virgin, in Wantage, where many excellent works for general use have already been published. The Plainsong and Mediæval Music Society in London has also produced numerous valuable works on Gregorian music.

The first figure is a manuscript copy of the "Gloria Patri of the Office for Christmas Day," taken from "A Selection of Offices, Grails, and Alleluias for Sundays and festivals," published at the Convent of St. Mary the Virgin. The fourth is a similar copy of the "Alleluia for Easter Day," taken from the same book. The former is an example of the syllabic form of Plainsong; the latter of the melismatic form. Figure third shows the first and third stanzas of the "Dies Iræ," the sequence of "Missa pro Defunctus," as found in the new Vatican edition of the "Graduale Romanum." And figure second is an illustration of a new melody for the "Kyrie Eleison," inspired by the old ones, and written in the first of the

Gregorian modes. The melody of the "Dies Iræ" is rightly claimed to be one of the most sublimely beautiful musical expressions of all the depths there are in sadness that has found its way into music.

"In its simpler forms it [Gregorian music] is suited to the capabilities of the ordinary village choir; in its more ornate forms it taxes the powers of the best trained vocalists, and unless rendered by a choir so composed, it cannot be expected to produce its full effect, so that comparison of it under adverse conditions with trained performances of modern music is manifestly unfair. Moreover, as plainsong is a perfectly unknown art to most people, musical critics, who are mindful of the conflicts of taste over any new form of modern music, will abstain from expressing an opinion on its æsthetic merits, until they have by some study and experience acquainted themselves with its theory and practice."

The time is ripe for the realisation of the truth that Gregorian music is the only true music for the use of Catholic worship. May we gladly hail the day of its restoration which has so brightly dawned!

## THE RELIQUARY OF ST. THOMAS OF CANTERBURY

**T**HIS very wonderful reliquary shown as the frontispiece in this number of CHRISTIAN ART is one of the most perfect pieces of ecclesiastical metal work executed in England in modern times. It was designed by the late Thomas Garner, who was for so many years associated with the late George F. Bodley, in the firm of Bodley & Garner, unquestionably the most eminent ecclesiastical architects of the latter part of the nineteenth century.

It was made for the purpose of enshrining a large piece of bone of the martyred Archbishop of Canterbury, presented to Erbington Abbey by His Eminence Cardinal Rampolla, and formerly preserved in the Basilica of Santa Cecilia, in Trastevere, of

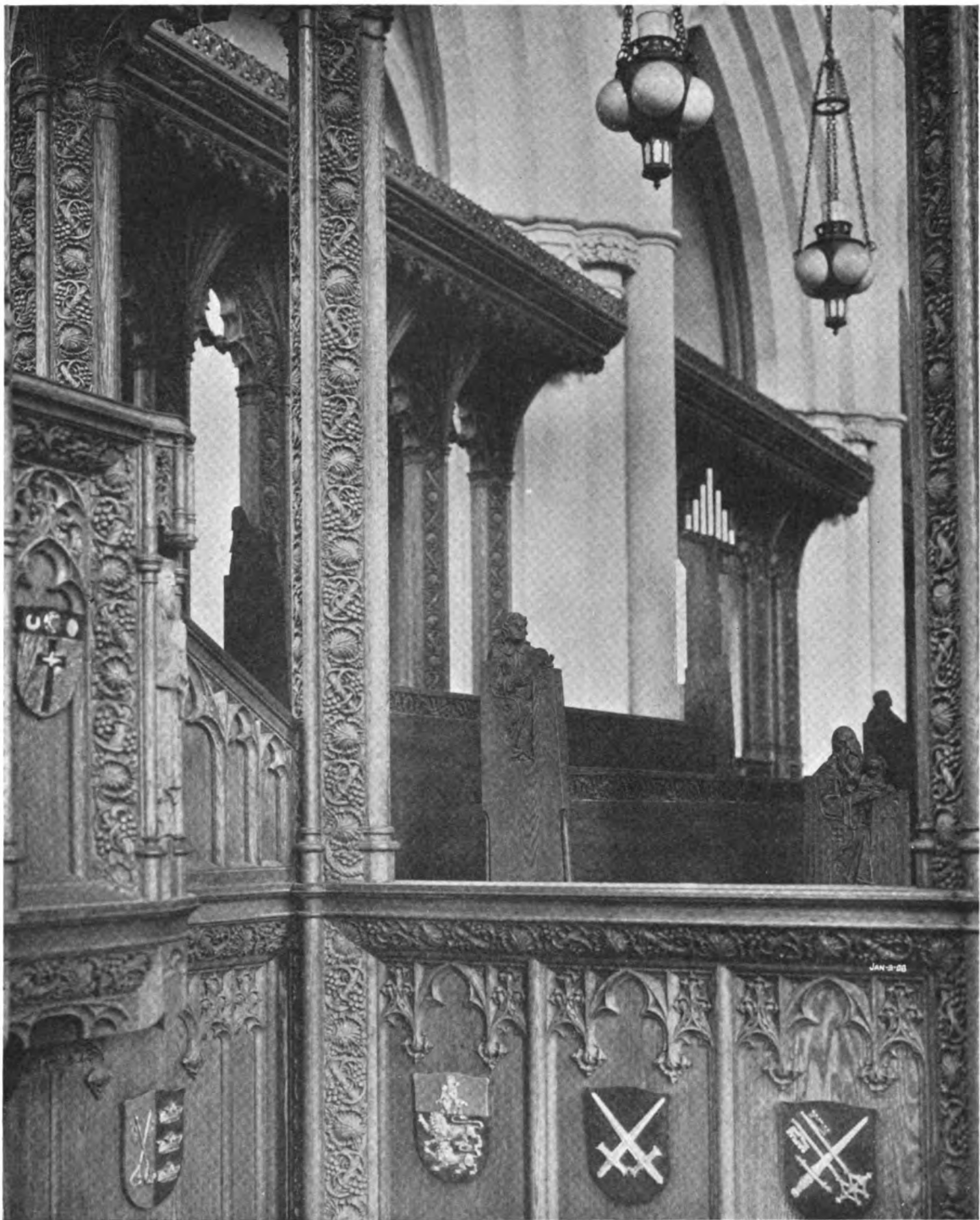
which His Eminence is Titular. This piece of bone has been preserved in the treasury of that Basilica for centuries.

The reliquary is made entirely of silver parcel gilt, and is richly jewelled, principally with large opals, amethysts, topazes, and garnets. The mitre is set with diamonds, rubies, sapphires, emeralds, and pearls. The gloves are studded with pearls and the morse of the cope is set with garnets surrounded by yellow topazes.

The reliquary is placed on the breast of the figure, behind the morse, which in the photograph is shown partly raised disclosing a portion of the reliquary behind.

This magnificent piece of ecclesiastical art was executed by Messrs. Barkentin & Krall, of London.





DETAIL OF SCREEN AND STALLS  
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There are instances where changes are made, both with and without the knowledge and consent of the architect; and where there is a suitable reason for such changes, comment from us is not in order. But we greatly deplore conditions which admit of the substitution of material of less value than that specified, where no benefit accrues to either owner or architect.

It is presumable that nine in every ten contracts are let in competition; therefore the unauthorised substitution of material of less value than that estimated upon is flagrantly unjust; first to other compe-

titors and again to the owner, who pays for his building according to the specifications and who thus does not get full value.

The material man has frequent opportunity to “help out” the man who has underbid; and, however others may look upon this method, we do not consider it the proper one to follow,— at least without the full knowledge of the architect.

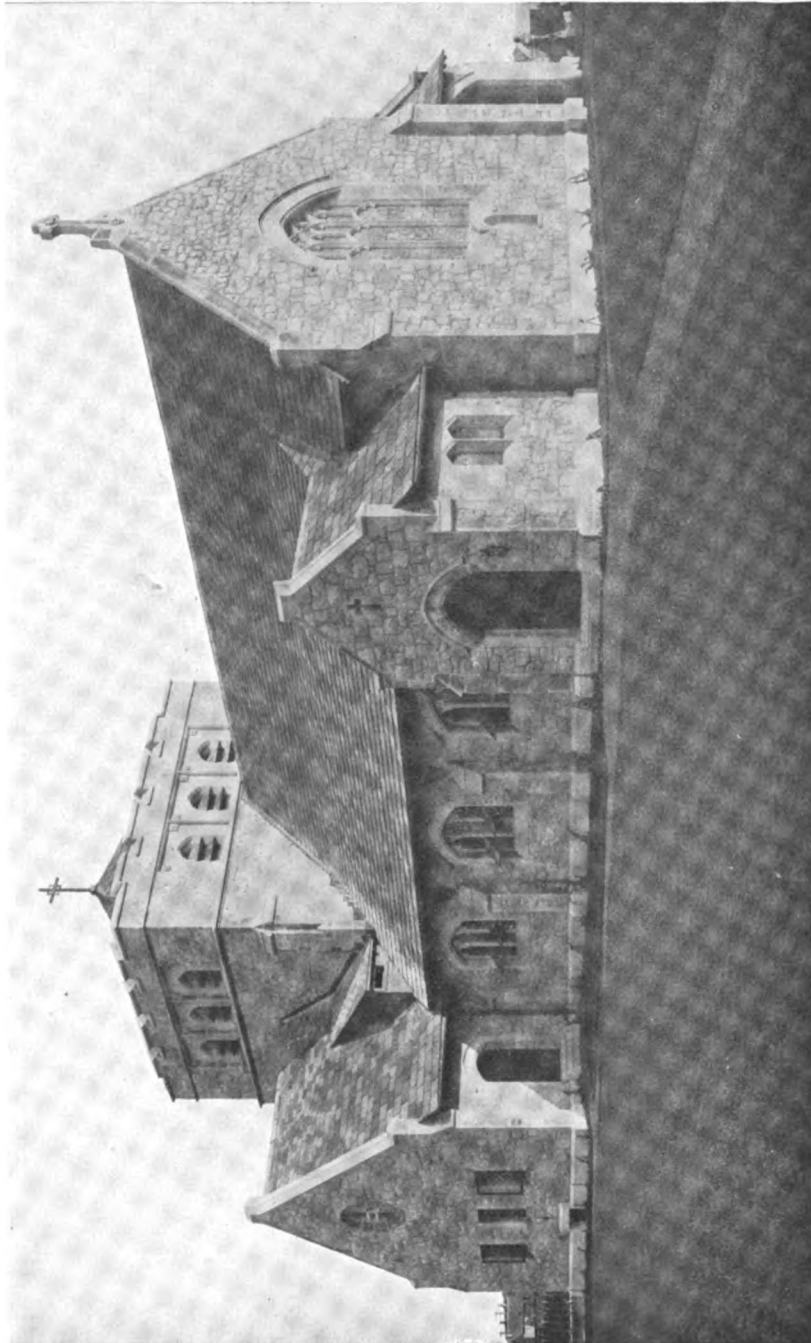
The reasons for our material being specified are good and sufficient; and we, having, in most instances, suggested such reasons, ask that we be consulted on the artistic and intrinsic value of our product in case a change is contemplated; as we know more about it than some one with an axe to grind.

If it comes to a question of cost, we can frequently suggest a desirable change; hence our earnest request for co-operation in our effort to uphold specifications.—

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